

APRIL 27, 1961

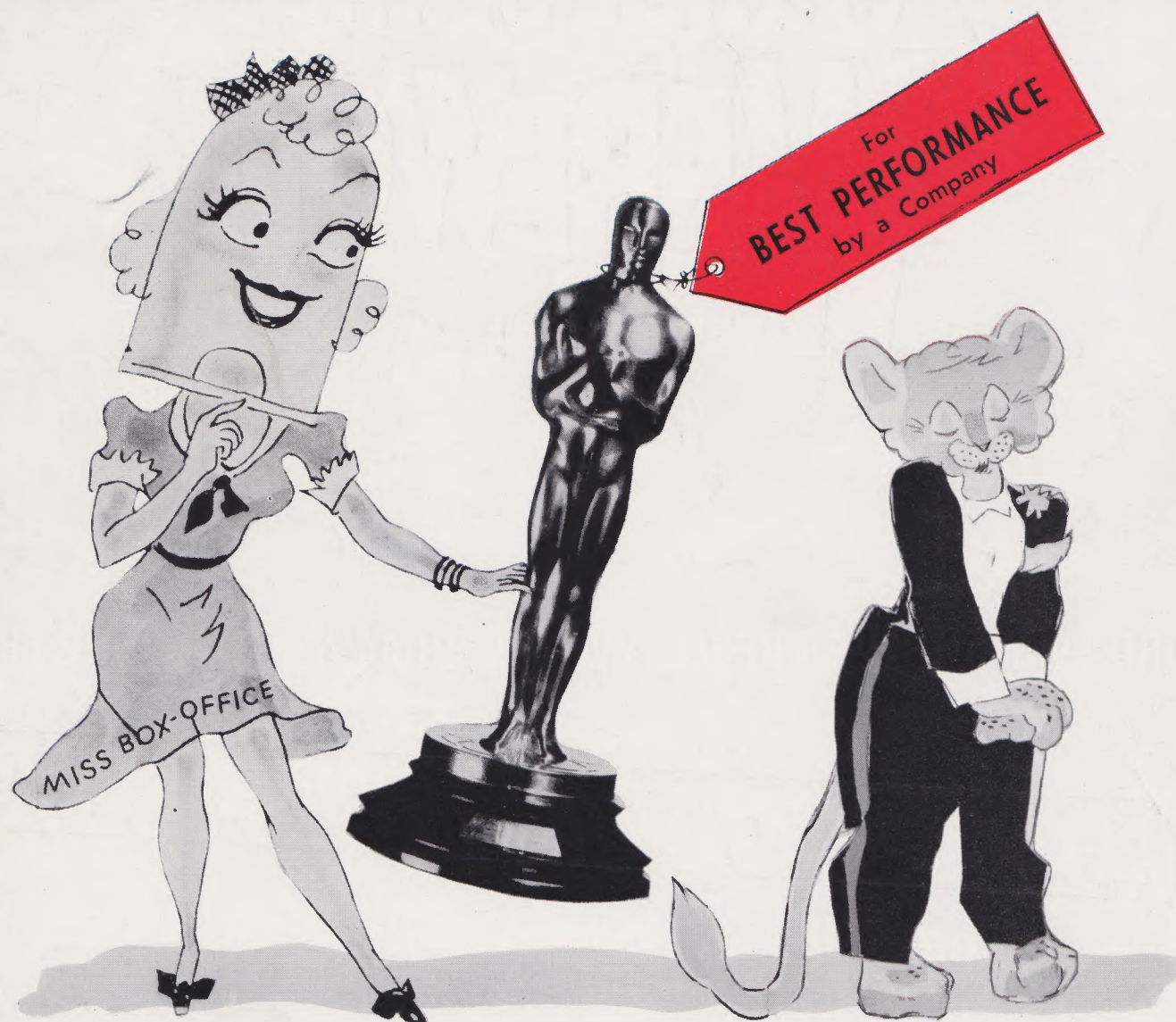
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Kine Weekly



Leo wins it daily!

MGM roars congratulations to Elizabeth Taylor for her Academy Award as Year's Best Actress . . . and to the exhibitors of "**BUTTERFIELD 8**". More paybox prizes: "Where The Boys Are," "The Green Helmet," "Village of The Damned," "Cimarron," "Go Naked in the World," "Gigi" . . . And! "Ben-Hur"

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The CURSE OF THE WEREWOLF

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ADULTS ONLY

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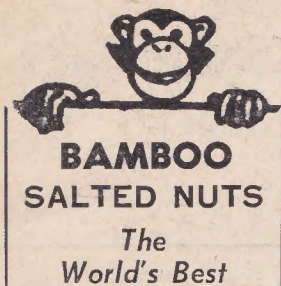
starring

Andre MORELL Barbara SHELLEY William LUCAS
Freda JACKSON Conrad PHILLIPS

Written by GEORGE BAXT Directed by JOHN GILLING Produced by JON PENINGTON
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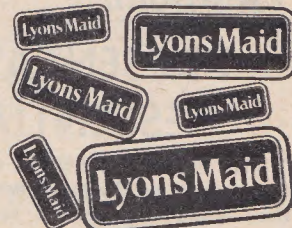
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Thursday, April 27, 1961

Vol. 527

SELL MORE-SELL



News highlights . . .

CMA EXTENDS LATE NIGHTS

THE CMA'S experiment in late-night shows at the Gaumont, Bristol, is to be continued throughout the summer months. The position will then be reviewed.

If the experiment, which started in January, proves successful, the late-night shows may be extended to other cinemas.

L. V. Crews, CMA publicity controller, told KINE. this week: "As far as Bristol is concerned, these shows appear to be what the public wants."

At present, the programme at the Gaumont is arranged to allow for an extra showing of the main feature starting at about 10.20 pm, and finishing shortly before midnight.

It is designed to attract the cinemagoer who travels by car and does not have to worry about catching the last bus home.

CO-PRODUCTION

DIFFERENCES between the British producers and unions regarding an Anglo-French co-production agreement have been narrowed, and both sides are now optimistic that an agreement will be signed in the near future.

"The end of the tunnel is in sight," Andrew Filson, FBFM secretary, said after talks with the FFU last week. "We made considerable progress and have settled practically all the problems."

ACTT SEEKS TALKS

WITH THE threat of possible strike action lurking in the background, the ACTT has asked the BPPA for an early meeting to discuss an overall claim for better pay and conditions in the feature industry.

The ACTT's executive last week endorsed a resolution from the union's feature section calling for appropriate action, including strike action, to be taken unless the claim is met.

General secretary George Elvin told KINE. the union's views had been conveyed to the BPPA.

CLOSURE DENIALS

ODEON (N.I.) has again nipped in the bud rumours about the Belfast Royal Hippodrome and Grand Opera House.

R. V. C. Eveleigh, managing director, denies that there is any intention of closing either theatre and says that instead "extensive renovations and improvements" will be carried out in the Royal Hippodrome and that "alterations in equipment and seating" will take place in the Grand Opera House.

This will mean that the Hippodrome will close for 12 weeks and the Opera House for three weeks. During the Hippodrome closure films normally shown in that house will be transferred to the Opera House.

Equity demands a share from all film earnings

STEPS TO establish new exploitation clauses for all film contracts were taken by Equity at its annual meeting at the Apollo, Shaftesbury Avenue, on Sunday.

A resolution was passed welcoming the association's council decision to insist upon immediate negotiations to this end.

It declared that the "copyright" clauses of cinema film contracts — under which the producer obtains the unrestricted right to the exploitation of films in all media—were an increasing danger to the acting profession.

The resolution, moved by general secretary Gerald Croasdell, said that the actor was entitled to be consulted about how such films were used and to negotiate fees related to their extent.

Mr. Croasdell said that there should no longer be cut-price entertainment for television "without a by-your-leave." Films should not be used on tv without the actor receiving some payment for the extension of his work, he said.

The old distinction between films made primarily for the cinema and those made for television was disappearing. Generally speaking they did not want unrestricted exploitation rights for film producers, he added.

Actor Marius Goring seconded the resolution, and said the actor had a right to his copyright fee in the same way that an author had a right to royalties.

This issue was also referred to by president Felix Aylmer in his speech to the association.

Low rates

Film producers had been "unwise in nourishing their rivals (television) by feeding them with their own produce at ridiculously low rates," he said.

"As a result," he continued, "they are in danger of themselves being swallowed outright."

"If we can persuade them of this, there should be little difficulty in our coming to an agreement and establishing control over the use of cinema films in television which should prevent the exploitation of both themselves and us by the new giant to our common destruction."

He pointed out that Equity had not raised this issue to get more cash from the producers. "We believe, indeed, that in this matter their interests largely coincide with our own."

He stressed, however, that the Screen Actors' Guild of America had been forced to call a strike last year in order to put the same matter on a proper footing.

"We very much hope that this may be avoided here," he added.

Mr. Croasdell said the association's most important task during the next year would be making terms with television.

"Television itself is the only expanding medium in which our members work. It has played its part in closing theatres and cinemas

continued on page 46

MGM is negotiating for the Royalty Theatre

MGM IS NEGOTIATING for the Royalty Theatre, Kingsway, for the presentation of "Ben-Hur" when the Empire, Leicester Square, closes on May 31.

Bernard Delfont, lease-holder of the Royalty, said this week that there was nothing to follow the present play "The Miracle Worker" when it transfers to another theatre next month.

"Nobody can afford to have an empty theatre," he commented.

Not settled

However, the negotiations have by no means been settled and MGM is not prepared to make a statement. Planning conditions laid down by the LCC before the theatre was built do not prevent it becoming a cinema.

"Ben-Hur" is still drawing large audiences at the Empire, which will be replaced by a dance hall and smaller cinema.

It is also understood that negotiations have been going on for the use of the London Coliseum for "Ben-Hur."

However, if the Royalty deal goes through, the Coliseum is still considered as a prospect for other 70-mm. productions, notably "King of Kings" which MGM plans to launch in this country in December.

Pathe will cover Royal tour

PATHE NEWS will report, in Technicolor, the Royal Tour of Italy by the Queen and Duke of Edinburgh from May 2-9.

Ced Baynes, who filmed the recent tour of India and Pakistan, will again be in charge and a large team of cameramen and technicians is now standing by in Italy.

Newsreel reports will be screened as speedily as possible after the tour commences.

Viewpoint

PRESENTATION ESSENTIALS

THE PROGRAMME for the CEA Summer Conference at Torquay devotes more time than usual to business sessions, and this should satisfy those who have criticised the past conferences.

It is expected that the question of magnetic sound tracks will be discussed at the General Council meeting. This arises from the Edinburgh branch resolution which is opposed to the recommendation of the BFPA ad hoc technical committee that a single magnetic track should replace the standard optical track at an early date.

It is likely that the Edinburgh branch will find considerable support among the CEA branches, but it would be a serious mistake, on the part of the CEA, if the BFPA committee's proposal is blocked purely on the grounds that exhibitors would have to bear some extra cost for the installation of the necessary equipment.

In these highly competitive times the industry cannot afford to ignore technical advances in picture and sound presentation.

The government is being strongly urged to make an early decision in favour of the introduction of higher standards of definition in television and colour transmissions. It will be noted that emphasis was placed on these developments in the lecture convention held jointly by the British Kinematograph Society and the Television Society last week.

It is a certainty that in the not too distant future—it may be sooner than we expect—the cinema will lose its advantage over television in the presentation of colour. It is, therefore, in the interests of the industry that both producers and exhibitors should make the utmost use of colour and advanced techniques, including magnetic sound. The trade must keep pace with, and, indeed ahead of, the developments that will take place in television.

Higher standards of definition in television and the introduction of colour will ultimately make it possible for larger screens to be used in the home and the industry again will be in a less advantageous position in the presentation of spectacle.

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Long Shots

THE TRADE will watch with special interest the progress of the new Independent Artists production, "Very Important Person," which had its premiere at the Leicester Square Theatre last week.

The film, distributed by Rank FD, goes out on the National release on May 22, during Whitsun holiday week. This fine comedy melodrama, produced by Julian Wintle and Leslie Parkyn, is thought highly of, and promises to be one of the winners of the season. Already it has got off to a flying start at the Leicester Square Theatre.

It may be surprising that this potential winner is not going to the Rank release. The booking to the National release, I understand, is a matter of deliberate Rank Organisation policy.

WHEN the question of the National release was raised by the FBFM earlier in the year, following the publication of Kenneth Winckles' letter to the KINE., the Federation stated that a study of films shown on the release suggested that few of the more ambitious films made by The Rank Organisation had been included among them.

If unpredictable circumstances do not affect the box-office at the time of release, "VIP" should do extremely well. It could prove to be an illuminating test of the strength of the potential of the National release.

ABE SCHNEIDER, president of Columbia, and Mo Rothman, executive vice-president of the international subsidiary, arrived in London on Monday. They will attend the Royal world premiere of Carl Foreman's production of "The Guns of Navarone" tonight (Thursday).

While in London, Schneider and Rothman will have meetings with Mike Frankovich and Ken Hargreaves, managing director of Columbia.

Following the premiere, the visitors and Mike will go on to the Cannes festival where Columbia's "A Raisin in the Sun" will be shown as the official U.S. entry.

They will be joined there by Sidney Poitier, the star, Daniel Petrie, the director, and Philip Rose, co-producer with David Susskind.

Schneider and Rothman will also visit Rome and Paris for conferences with European producers who release through Columbia. Rothman will go on to Sweden and Germany while Schneider returns to the States.

IN THIS day and age of vertically integrated combines and diversification, it is not easy to keep tabs on the extending interests of major corporations—even those in our industry which is more intimate than most.

Take Associated British, for example. How many of us, I wonder, can name every activity in the corporation's current range of interests?

There's a quiz for an idle moment. But if you need to know the precise anatomy of ABPC for business or academic reasons, it is set out graphically, comprehensively and colour-

fully in a new brochure, a copy of which has been sent to me by Jack Goodlatte for my edification. It will be retained, I can assure you, in my office library of trade reference works.

THE BROCHURE is a weighty volume. It is obvious that considerable thought and care have been devoted to the content, design, and the use of presentation devices, in order to ensure that the story, in words and pictures, makes an impact as one peruses the pages.

It is not merely a catalogue, dressed to sell wares. It dissects the corporation into its component parts and clearly shows what each does, or offers by way of service or facilities.

At the same time, the brochure reflects the sense of pride, held within the organisation, in the group's achievements in many fields.

THE OPENING pages introduce the directors of the parent corporation, name the companies in the group, and illustrate, by way of coloured graphs, the capital structure, the gross earnings yields and group net profits over the past ten years.

A thumb-index provides a quick reference to the sections devoted to ABC, the Elstree Studios, ABC Television, Associated British Pathe, Pathe Laboratories and Pathe Equipment, and, of course, Warner-Pathe, jointly owned by ABPC and Warner Bros.

Film production, distribution and exhibition; newsreels, documentaries, and commercials; television and the production of television programmes; film processing; equipment; the latest vogue of ten-pin bowling—all come within the ambit of ABPC.

The brochure is a mine of information about the group and the people who make it tick so successfully. It is a monumental publication, in every sense of the term.

ESTHER HARRIS, chief of trailer production at National Screen Service, left on Monday for New York and Hollywood.

Miss Harris will investigate all phases of trailer production. She is particularly interested in the growing importance attached to tv flashes advertising films.

A MOVE is afoot to set up in Britain a society on similar lines to the Academy of Television Arts and Sciences of America.

The American Academy concerns itself with the raising of creative and technical standards in the industry, and in this respect it maintains a close liaison with the various technical organisations on all matters of joint interest.

The Academy is also responsible for the annual "Emmie" awards which are the U.S. television industry's equivalent to the film industry's Oscars.

A moving light behind the proposal to form a British counterpart to Academy is W. S. Sharps, director of Sharps' Television Services.

He tells me that it is envisaged that mem-

bership of a British society would be open to representatives of all sections of the television industry and that the American Academy is prepared to give assistance in the formative stages.

Sharps proposes to call a conference of people interested in the project. Those interested are asked to write to him, as soon as possible, at 89, Wigmore Street, London, W.1.

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THE sympathy of Sir Michael Balcon is with Anthony Wedgwood Benn, fighting the South-East Bristol by-election in defiance of the government's decision that he is now Viscount Stansgate and must succeed his father in the House of Lords.

My Parliamentary correspondent tells me that Sir Michael has sent the following message to the reluctant peer: "Born in an earlier century I know that the immediate future is in the hands of those born in the first half of this century. We must not curtail your usefulness—men of your calibre are all too few."

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NEXT MONDAY, The Federation of British Film Makers moves from its headquarters at St. James Street, to new offices at Page House, 91, Shaftesbury Avenue, W.1.

Both Lord Archibald and Andrew Filson are glad that the new address is closer to the hub of the business in Wardour Street, and to the headquarters of the KRS and CEA.

The Federation's new telephone number is Regent 1461. The address for telegrams is Filmak, Lesquare, London.

+ + +

ONE of the happier things about the trade just now is that box-office records are being broken soon after they are created.

UA is optimistic that it has a winner in "The Magnificent Seven" in the light of its showing on the NW London Rank release last week.

On the first leg it beat the recent record set up by Disney's "Swiss Family Robinson."

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AN AMERICAN exhibitor has won Danny Kaye for a day. This was a novel stunt pulled at the Variety Club convention in Miami, according to a cable from Jimmy Carreras.

Exhibitors at the convention were invited to a special preview of Danny's latest picture, "On the Double," and were given tickets entitling them to participate in a draw.

The draw is being made by Danny, who is a

guest at the convention, and the lucky winner will have the star as a guest—if and when he plays the picture at his theatre.

The arrangement was made with Paramount and Shavelson-Rose, producers of "On the Double."

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JIMMY also reports that Irving Allen had been informed that the London Tent, No. 36, is nominated for one of the awards for outstanding endeavour during 1960.

The London Tent is strongly tipped for the major Heart award. Danny Kaye will present the awards at the convention banquet tomorrow (Friday) evening.

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MORE THAN 1,700 nurses from hospitals in the Greater London area attended the special matinee screening of "South Pacific" at the Dominion, Tottenham Court Road, to celebrate the anniversary of the opening and the start of the fourth year of the run.

They thoroughly enjoyed themselves and loudly applauded the draw, so admirably conducted by Kenneth More, for the £1,000 donated by Magna Pictures Corporation.

Fourteen nurses, representing different hospitals, participated in the draw for the three prizes of £500, £300 and £200 respectively, which go to the staff welfare funds of the winning hospitals.

There was a pleasant surprise for the eleven nurses unlucky in the draw. Sam Eckman, representing the Magna Pictures Corporation, came up with consolation prizes of 25 guineas each.

Prior to the matinee, Sam and Jimmie Pattinson were hosts at a buffet luncheon for the nurses taking part in the draw.

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A MEMORIAL film show of the late Matyas Seiber's film music is to be held at the National Film Theatre, South Bank, on Sunday, April 30, 1961 starting at 3 p.m.

The programme will consist of the films "Magic Canvas," "A Short Vision," "Graham Sutherland" and "Animal Farm," and will be introduced by Michael Tippett and John Halas.

Tickets price 10s. 6d. each can be obtained from Halas and Batchelor, Lysbeth House, Soho Square, W.1, or direct from the National Film Theatre.

Cheques should be made payable to the Matyas Seiber Memorial Fund, to which the proceeds will be given. Postal applications



A mid-week premiere and press show of the serial, "Four Winds Island" was arranged by ABC at the Carlton, Boscombe, on behalf of the Children's Film Foundation. A clip from the film and an interview with CFF executive officer Frank Wells were shown on Southern Television. Group at the premiere shows A/M B. W. Lewis, Frank Wells, the Mayor, Cllr. Mrs. B. Bicknell and Manager F. R. Vere

should be accompanied by a stamped addressed envelope for reply.

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SO FAR as I am aware the Television and Screen Writers' Guild is now the only association or society in our industry that can boast of its own official photographer.

The Guild, so general secretary S. E. Honess tells me, has appointed Jeff Vickers as the Guild's official photographer.

Vickers was runner-up in the national Flair photographic competition and last year became the youngest photographer in Britain to photograph West End plays. He was 22 at the time.

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GORDON HARRIS of Kia-Ora is looking forward to entertaining delegates and trade acquaintances at the CEA Summer Conference at Torquay.

The Kia-Ora bar will be at the Queens Hotel and will be open before lunch and dinner each day during the conference.

Those not attending the official functions in the evenings are invited to drop in for a night-cap and a chat between 11 p.m. and 2 a.m.—The Stroller.



Guests of The Rank Organisation for a day—a party of 48 key German exhibitors, representing the North Rhine/Westphalia Cinema Owners Association on a trip to England. They visited the Gaumont, Chelsea, the Odeon, Kensington, the State, Kilburn, with its ballroom and Victor Silvester dance studio, and the Regal Bowl at Golders Green, first of Rank's Ten Pin Bowling establishments. An informal lunch at the Odeon, Kensington, was also attended by CMA and ROFD executives, when ROFD general manager R. M. D. Odgers explained the Organisation's plans for diversification and improvements

News of the Week

Walton Studios' liabilities exceed estimated assets by £5,285

TOTAL LIABILITIES of £315,721 were referred to by A. T. Cheek, official receiver, at the first meeting of creditors of Walton Studios at the London Bankruptcy Court on Monday. Assets had been estimated to realise £310,436.

By a large majority, creditors voted to leave the case in the hands of the official receiver as liquidator.

In his report, Mr. Cheek told creditors that the company was formed in 1946 with a nominal capital of £100,000, of which £50,000 had been issued. The directors in office at the date of the winding-up order were Hannah Fisher, John Kenneth William Morris, Harold Leyton Hackett and Jonathan Fisher.

The company carried on business at Bridge Street, Walton-on-Thames, Surrey, where it rented studio accommodation and technical facilities to film producers.

Unprofitable

Trading up to May, 1955 was on the whole unprofitable, continued Mr. Cheek. Control of the company was acquired by or on behalf of Mrs. Fisher and certain associates in 1955.

Another associated concern was then formed to produce films for television so that when other producers were not using the company's studios the associated concern could use them. That concern ceased trading to all intents and purposes in 1959 and the company's studio space was not fully occupied in the following year.

Draft accounts showed a net loss on trading of £78,000 in the year to May 1960.

Mr. Cheek said that according to figures produced to him, the total liabilities comprised trade accounts of about £113,000, bank overdraft of about £77,000 and damages for breaches of film contracts of £19,000.

In addition, there was a contingent liability in respect of guarantees totalling £36,000 given by the company in respect of the bank overdrafts of the associated concern and a holding concern. A receiver was in possession of the company's assets, and realisations had so far totalled £286,080.

Eros brings 'Wilde' back to West End

THE EROS feature, "The Trials of Oscar Wilde," comes back into the West End of London, to the Cameo, Polytechnic, today, Thursday, for a further run.

The fact that "The Trials" has recently won two major awards — the Golden Globe Award by the Hollywood Foreign Press Association as best British film of 1960, and the British Film Academy Award 1960 presented to Peter Finch as the best British actor, has obviously re-created a tremendous interest in this excellent British production.

EIRE TAX BLOW

There is to be no entertainment tax relief for Eire exhibitors this year. The April 19 budget contained no provision either for its complete removal — or a reduction. The trade's reaction is one of "considerable disappointment."

A spokesman for the Theatre and Cinema Association (Ireland) said that the Finance Minister had shown disregard for the difficulties of cinema operation.

He added that reliefs of recent years had been absorbed by rising costs, and the difficulties of future operation would be increased when Radio Eireann Television opened later this year.

John Davis on board of Haloid Xerox

JOHN DAVIS, deputy chairman and managing director of The Rank Organisation, has been elected to the board of Haloid Xerox Inc., of Rochester, New York.

Mr. Davis is chairman of Rank-Xerox, the British company jointly owned by Rank and Haloid Xerox, which manufactures and markets xerographic equipment—an electrostatic process for document reproduction—for all countries outside North America.

Movietone colour reel of Royal wedding

THE wedding of the Duke of Kent and Miss Katherine Worsley at York Minster on June 8 will be filmed in Eastman Color by British Movietone News.

Twentieth Century-Fox will release the film of this colourful occasion — which will be attended by the entire Royal Family — as soon after the event as possible.

A. F. Swaine resigns from Star Circuit

A. F. SWAINE, Southern regional controller for the Star Circuit, has resigned with effect from May 6 "for personal domestic reasons." He will be succeeded in July by B. E. Raines, supervisor for the Nottingham area.

In paying tribute to Mr. Swaine's 11 years with the company, managing director W. Eckart states: "I would like to place on record my appreciation for the excellent services Mr. Swaine has rendered."

BRITAIN TAKES THREE OSCARS: UA GETS 12

BRITAIN emerged with three Oscars after full details of the Academy Award presentations were announced last week. The biggest number of awards went to United Artists who gained 12, including five for "The Apartment."

The British wins were by Peter Ustinov, as the best supporting actor, for his performance in UI's "Spartacus," Freddie Francis for lighting 20-Fox's "Sons and Lovers," and to the James Hill production "Giuseppina," named the best short documentary.

The full list of awards is as follows:

Best film: UA's "The Apartment."

Actress: Elizabeth Taylor for MGM's "Butterfield 8."

Actor: Burt Lancaster for UA's "Elmer Gantry."

Supporting Actress: Shirley Jones for UA's "Elmer Gantry."

Supporting Actor: Peter Ustinov for UI's "Spartacus."

Art direction—black and white: UA's "The Apartment," Alexander Trauner. Set decoration Edward G. Boyle.

Art direction—colour: UI's "Spartacus," Alexander Golitzen and Eric Orbom. Set decoration Russell A. Gausman and Julia Heron.

Cinematography—black-and-white: 20th Fox's "Sons and Lovers," Freddie Francis.

Cinematography—colour: UI's "Spartacus," Russell Metty.

Costume design black-and-white picture: UA's "The Facts of Life," Edith Head and Edward Stevenson.

Costume design colour picture: UI's "Spartacus," Vallos and Bill Thomas.

Direction: UA's "The Apartment," Billy Wilder.

Editing: UA's "The Apartment," Daniel Mandell.

Scoring of a musical picture: Columbia's "Song Without End (The Story of Franz Liszt)," Morris Stoloff and Harry Sukman.

Music score for drama or comedy: UA's "Exodus," Ernest Gold.

Song: "Never on Sunday" from Lopert Pictures' "Never on Sunday," music and lyrics by Manos Hadjidakis.

Achievement in sound: "The Alamo," Samuel Goldwyn studio sound department—Gordon E. Sawyer, sound director; and Todd-AO sound department—Fred Hynes, sound director.

Special effects: MGM's "The Time Machine," Gene Warren and Tim Baar, visual effects.

Screenplay, based on material from another medium: UA's "Elmer Gantry," Richard Brooks.

Original screenplay: UA's "The Apartment," Billy Wilder and I.A.L. Diamond.

Documentary features: Walt Disney's "The Horse with the Flying Tail," Larry Lansburgh.

Documentary shorts: Lester A. Schoenfeld Films' "Giuseppina," James Hill.

Foreign: "The Virgin Spring," A. B. Svensk Filmindustri (Sweden).

Cartoons: Rembrandt Films' "Munro," William L. Snyder.

Live action shorts: Kinesley-Union Films' "Day of the Painter," Ezra R. Baker.

AIC open meeting

AN OPEN meeting of the Association of Independent Cinemas will be held at the Chamber of Commerce, Edgbaston, Birmingham, on Tuesday, May 2.

TV-Government is urged to make a quick decision

AN APPEAL for a quick decision by the Government on line definition for the television services in this country was made by Sir Harold Bishop, BBC director of engineering and president of the Television Society, in his opening address at the convention on television and film techniques organised jointly at London last week by the British Kinematograph Society and the Television Society.

Sir Harold said the BBC would support the adoption of a 625-line standard, which would show definite superiority over 405 especially when further developments, particularly larger pictures, became general. Referring to the BBC's expressed wish to begin a colour service on 405 lines, he said it would take up to two years for colour receivers to be produced for sale and the experience gained on 405 lines would be valuable for solving similar problems that must arise later with the change to 625 lines.

The papers

The convention occupied two days and included the following papers: "The Use of Videotape for Colour Television Recording," by J. Roizen, of Ampex International, Switzerland; "A New Rapid Processing Equipment," by B. J. Davies, of Kodak; "Recent Progress in the Secam FM Colour Television System," by J. Polonsky, P. Cassagne and M. Sauvenet, of Compagnie Française de Télévision; "Thermoplastic Re-recording," by Dr. W. E. Glenn, of GE Research Laboratories, Schenectady; "Recent Developments on the Eidophor Large-screen Projector," by Prof. E. Baumann, of Institut für Technische Physik der ETH, Zurich; "Technical Requirements of Systems and Film for Colour Television," by T. G. Veal and F. A. Richey, of Eastman Kodak Research Laboratories, Rochester, NY; and sessions on studio and equipment problems and techniques introduced by A. R. Stanley, J. Treays and S. N. Watson, of the BBC.

The Kodak paper was particularly interesting in that it described the development of a 16-mm. rapid processing machine with the primary intended use of being coupled direct to a 16-mm. tv recording camera so that the processing of the tele-recording takes place immediately after exposure.

Based on the use of viscous layer solutions, the machine is compact and has a processing cycle for black-and-white or tele-recording films of about 60 seconds, dry to dry.

With the co-operation of Philips of Eindhoven and J. Frank Brockliss, an Eidophor was installed for Prof. Baumann's lecture.

After dealing with development of the system, Prof. Baumann referred to the problem of colour, and said that the final solution appeared to lie in a simultaneous system, a single electron beam producing three images simultaneously, but no completely successful results had yet been achieved.

No hot dogs

PETERBOROUGH City Council's Building Plans Committee has rejected a scheme put forward by CMA for installing a hot dog stand in the foyer of the Odeon, Broadway, Peterborough. The Committee thought that the entrances and exits of the cinema would be impeded.

CEA BRANCH REPORTS

Attack on reports of hooliganism

EDINBURGH.—Recent publicity concerning hooliganism in cinemas was attacked by Lena Di Rollo at the monthly meeting.

It had reached the point where a national newspaper had telephoned her, obviously hoping to hear stories of riots and destruction, she said. They had been very disappointed that she could report neither.

Members agreed that the problem had been magnified to an extent that was harmful to the industry. However, suggestions were made to counter hooliganism.

Ian MacAlister advised the use of lights so that noisy patrons could be easily spotted. Dennis McGee added that boisterous behaviour in the theatre entrance should be stamped on.

Chairman Derek Cameron, pointed out that many hooligans, if handled properly, grew out of the phase and became regular and well-behaved patrons.

Magnetic sound.—George Gilchrist reported that the Scottish executive had backed the branch's resolution deploring the compulsory installation of magnetic sound systems.

It had been confirmed that these magnetic soundtracks had been "wiped off," leaving the exhibitor with what was virtually a silent picture. In addition, the piling-up of wax in the magnetic sound-head had caused abrupt and deafening changes in sound volume.

Both of these faults had been experienced in Glasgow cinemas.

Public-house shows.—A publican in Fife had been presenting twice-weekly 16mm. film shows in his public bar, it was reported. Details of the films and renters concerned were being sent to Mr. Pinkney.

Commonwealth Apprenticeship Week.—K. Salmon reported that the Scottish branch would donate £25 to the cost of the cinema stand in the Edinburgh exhibition.

Ian MacAlister said that NATKE would also assist financially. The most modern projection equipment had been promised, and the stand would be a fine advertisement for the whole industry, he said.

Branch seeks approval for Tombola

NORTH WESTERN.—After obtaining a solicitor's ruling on the subject of running tombolas in cinemas, the branch decided to apply to the Liverpool licensing justices for permission to run tombolas in conjunction with film entertainment in all halls in the Liverpool area.

The solicitor's report on the legal position stated that there was nothing in the Liverpool Corporation Act, 1921, to prevent the holding of lotteries in cinemas so long as the provisions of the Betting and Gaming Act, 1960, were not contravened.

It was noted that the proceeds of such lotteries must, after the deduction of expenses, be used for "purposes other than for private gain."

P. M. Hanmer recalled that some years ago the police stopped one cinema from running a competition in conjunction with the renter of the film, and also stopped the giving away of gifts or free samples on the grounds that the condition under the by-laws did not permit licensed premises to offer inducements.

R. H. Godfrey commented that it would not help the case by asking why these things were stopped in the past.

A. H. Scowen said he would be prepared to act as the guinea pig and make an application for permission to run tombolas at the Capitol, Edge Hill, but would like the backing of the branch.

He proposed to have a ten-minute tombola session at 7 p.m. and 9 p.m. People would pay for admission to the cinema in the normal way

and if they wanted to participate in the tombola would buy a card for 6d., which would go to the tombola prize money.

"There is no doubt about it, that unless we have some means of attracting customers the days of the small cinemas in Liverpool are numbered," said Mr. Scowen.

Hooliganism.—Secretary Stanley Dallow reported that the Liverpool city council had approved a by-law dealing with unruly behaviour in places of entertainment.

He added: "It has now to be approved by the Home Secretary and we hope that in a short time the by-law will be in operation in Liverpool."

S.O. charity levy.—An application for total abolition of the levy had been submitted to the Wallasey authority, and another application for the abolition or reduction of the levy had been made at Southport.

Technical Training.—Representatives of NATKE, the circuits and the branch committee will take part in the Commonwealth Technical Training Week from May 30-June 3, the secretary reported.

"Arrangements are in hand to hold exhibitions in cinemas and it is also hoped to get the use of a mobile film unit for the showing of films," he said. "The idea is to have school leavers visit these exhibitions and try to interest them, and their parents, in employment in the cinema industry."

Store cinema.—A Liverpool departmental store had informed the branch that instead of having a Christmas grotto, it was planning to run a miniature cinema seating about 400 children and showing cartoon films at intervals in the day during November and December. Permission was sought to show the films.

Said chairman G. H. Lee: "We appreciate the point that it would encourage children to see films instead of television, but the application is refused."

P. M. Hanmer: "We would appreciate it if they bought 1,000 admission tickets and distributed them."

North Western branch holds new elections

NORTH WESTERN branch CEA will hold an extraordinary general meeting on Friday, April 28, in the council chamber of Liverpool Chamber of Commerce, Old Hall Street, to elect two delegates to general council and one deputy delegate.

This follows the decision of the national executive committee that the election of branch delegates to general council at the branch meetings on January 27 and February 10 was null and void.

Nominations for SCMA vice-presidency

THE ANNUAL general meeting of the SCMA will be held on Sunday, May 28, at 10.30 a.m. at the Charing Cross Hotel, London.

Two nominees are now standing for the election of the society's vice-president after the nomination of J. S. Baldwin, chairman and secretary of the Sheffield and District branch was withdrawn last week.

The two candidates are Norman Cox, secretary of the Tees-side branch, and G. S. Ramsden, chairman of the Glasgow and West of Scotland branch.

Sound modernisation

SOUND equipment at four Shipman and King theatres—the Studios at Boreham Wood and Bletchley, and the Rex, Berkhamsted, and Embassy, Fareham—is being modernised by RCA.

The two Studio theatres will have LG 220 ME equipment, and at the Rex and Embassy 220 ME (Special) equipment will be installed.

World Markets

Herman King predicts 'Gorgo' will gross 6 million dollars

NEW YORK.—Herman King, vice-president of King Brothers, told a press conference that if he had attempted to make "Gorgo" in Hollywood, it would have cost three million dollars instead of the million and a half spent.

Mr. King, whose organisation likes to finance its own pictures, estimated that the world gross on "Gorgo" should come to six million dollars with 300,000 dollars to come from Japan alone out of showing the titled version. The reaction has been so good that the film will be dubbed into Japanese as well and this means an extra 5,000 theatre bookings.

Mr. King reported that his company has 12 properties ready to be filmed, but casting had become a problem with it being difficult to tie-down stars to commitments.

"Captain Sinbad," gets under way in June in colour at a cost of over two million dollars. The magic-adventure film will again be made in England utilising the talents of Tom Howard for special effects.

Also to be made in the next two years are "Mr. Adam," "Four Came At Dawn" and "White Line to Eternity."

Mr. King predicted a record year for the company not only because of "Gorgo" but because of the re-issue of a back-log of nine features which will be sold to television after their theatre re-run.

+ + +

JEAN GOLDWURM, president of Times Films Company, upon returning from a trip to the Continent, told newsmen that he presented the French Government with a two-fold plan for popularising their films and personalities in the U.S. so that French films could garner a larger share of the American market.

First he suggested allocating 100,000 to 150,000 dollars to the French Film Office here to promote a limited number of French film stars. The stars would be chosen by the top five French newspaper critics from films made last

year. They would then be sent to the U.S. on tour.

French film producers would wind up with higher returns on their films and the French Government would receive more dollars.

Secondly, Mr. Goldwurm suggested that clips from successful French films should be made into a monthly newsreel with a length of five to eight minutes which would be shown on U.S. television stations. It could be tied-in with the French Tourist Office.

Reaction to both suggestions was good, he claimed, with more enthusiasm for the second because the mechanics are less complicated.

+ + +

SIMULTANEOUS with an announcement from Edward Gray, president of Exclusive International Films, that his organisation was expanding into larger quarters came word that he has established offices with personnel in London and Rome. In London, he has appointed Alex Dunn to head the company's operations at 35, Bury Street, while Renato W. Spera will be in charge of Rome representation.

The offices abroad will intensify Exclusive's acquisitions of new products for distribution in the U.S. and other parts of the world, said Mr. Gray.

+ + +

THE Festivals and Awards Committee of the Independent Film Importers and Distributors of America Inc. (IFIDA) has announced proposed new awards for 1961. The proposals include honours for the best dubbing job on a foreign feature during 1961 and an award to the best short subject of the year.

While IFIDA will continue with the Burstyn Award for foreign language films, it is proposed that another award be granted to the best foreign film in the English language.—Mel Konecuff.

Producers told cuts mean disaster

BONN.—Rolf Theile, president of ZDF, the West German exhibitor association, attacked producers proposing a film production cutdown in Germany when he spoke at a recent meeting of the association.

It would be a grave mistake to cut the annual West German feature film production down to 50 from the current level of about 100 features per year, he declared.

The cutdown, the ZDF president said, would mean disaster for the entire industry. Exhibitors would be happy if production could be cut down in a way that would eliminate low quality and B product and would increase the number of highly attractive films.

However, he said, there must be enough

domestic product in Germany if audiences as a whole were to be maintained. Imports would win if there were not enough German films, and foreign films would lose if German films failed to keep the local public's interest in the movies.

German exhibitors should increase efficiency in their theatres, he added. Labour costs should be kept down and the admission price structure should be "realigned." At the same time, theatre publicity, equipment and service should be improved.

+ + +

REAL FILM of Hamburg, one of the largest German studio operators, has closed a contract with Deutsche Grammophon, a major West German record company, for the construction of a modern sound recording studio at the Real Film lot.

The studio will be equipped with the latest in sound recording equipment. Co-operation between the two companies will extend into the technical and musical fields.

Recently Real Films moved into television production by entering into a long-range agreement with North German Radio, the regional broadcasting organisation, for the production of tv programmes at the sound stages of the Real lot.

+ + +

THE influential West German Federation of Tax Payers has demanded immediate abolition of film taxes in a special bulletin sent to all interested parties.

Elimination of the discriminatory entertainment tax is described in the bulletin as an "urgent necessity." With the tax, there would be no equal competitive rights for different entertainment media in Germany, the report stated.

Communities collecting the tax would not be harmed if the tax was abolished because the tax income is only of minor importance, the bulletin states. Its share in the overall German tax collectors' take is now as low as 0.2 per cent., but in individual theatre owners' budgets the tax still ranks high.

The report prophesies that the tax collection will decrease as admission totals go down because of the increasing impact of television.

German officials have not yet commented on the bulletin, but German industry personalities indicate that the fight will go on with more publicity and more direct attacks at local level.—Gustav Genschow.

International rivalry for ice-cream trade

PARIS.—French cinemas sell considerable quantities of choc-ices during the two intervals included in their programmes; indeed, one reason for including two intervals is to allow the sale of these ices and also the exhibition of advertising films.

Till now the sale of ices has been on the basis of a free market, and exhibitors have charged what they could get; over the past few months several mergers have taken place and new international companies have been formed.

Gervais and Heudebert, the two most important suppliers in France have now merged to form a new company called France-Glace: Unilever which, till now, had been satisfied to produce margarine, is to enter the choc-ice market with a mark called *Delico*; the Italian Motta Company has decided to produce choc-ices in France; and finally, it is reported that an English company is interested in the market.

Exhibitors are afraid this will lead to a cut-throat price war; that prices and profits will fall and, at the finish, a fixed price policy will be introduced at a low level.—Henry Kahn.

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Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
†All Hands On Deck ... (20th Century-Fox)—U.S	98 min. (U)	Pat Boone ... Barbara Eden Buddy Hackett	... Happy-go-lucky CinemaScope and De Luxe Colour U.S. "navy lark" concerning the checkered courtship of a handsome lieutenant and comely girl reporter. Tale transparent, but team work resourceful, by-play bright, tunes catchy, staging authentic and camera work first-class	Very good star light booking (C)
†Big Gamble, The ... (20th Century-Fox)—U.S	100 min. (U)	Stephen Boyd Juliette Greco David Wayne	... CinemaScope and De Luxe Colour suspense melodrama, with triangle overtones, about two Irishmen and a young woman who embark on hazardous lorry trek through African bush. Story slight, but characterisation sharp, direction showmanlike, humour apt, backgrounds awe-inspiring and penultimate thrills terrific	Excellent general booking (C)
†Captain Falcon—Adventure (Archway)—Italian	96 min. (U)	Lex Barker Rosanna Rory Massimo Serato	... Italian wide-screen and Eastman Color adventure melodrama describing doughty and dirty deeds during medieval times. Plot uninhibited, acting exuberant, highlights lusty, scenery impressive and English dialogue adequate	Reliable industrial hall and kids' matinee fare (C)
†Cry For Happy ... (BLC)—U.S	101 min. (A)	Glenn Ford Miiko Taka Donald O'Connor	... CinemaScope and Technicolor comedy, with a Japanese backdrop, concerning four American sailors who find romance in Geisha house. Cast popular, and staging picturesque, but miscegenation theme clumsily sugared and spiced	Ticklish light booking (C)
*†Curse of the Werewolf, The (Rank/Universal)—British	88 min. (X)	Clifford Evans Oliver Reed Catherine Feller	... Rough-and-ready Technicolor "horrific" illustrating a Spanish werewolf's lurid lot. Tale serial-like, acting uneven and direction clumsy, but presentation lush and label striking	Title "shocker" mainly for industrial audiences (NC)
Double Trouble ... (20th Century-Fox)—U.S	68 min. (U)	Tommy Noonan Barbara Eden Pete Marshall	... CinemaScope comedy about simple youth who wins song contest. Players resourceful, and humour and sentiment clean, but story long-winded	Very moderate "second" (C)
Gun Fight... (United Artists)—U.S	67 min. (U)	James Brown Joan Staley Gregg Palmer	... Outdoor melodrama, hingeing on brothers' battle against hold-up men. Tale taut, acting vigorous, romantic asides wholesome and climax hectic	Reliable support (C)
Il Bell' Antonio (The Handsome Antonio) (Mondial)—Italian	98 min. (X)	Marcello Mastroianni Claudia Cardinale Pierre Brasseur	... Pathological drama concerning the insoluble sexual problems which render a reputed lady-killer impotent when deeply in love. Tale written with insight and sympathy and containing plenty of humour centring round local social values. Acting polished, direction assured	Very good sophisticated audience booking (NC)
Jet Over the Atlantic ... (Warner-Pathe)—U.S	78 min. (A)	Guy Madison Virginia Mayo George Raft	... Suspense melodrama concerning framed murderer who prevents menaced aircraft from crashing. Cast big and staging realistic, but script routine and happy ending phoney	Very moderate "double bill" (C)
†Little Shepherd Of Kingdom Come, The (20th Century-Fox)—U.S	79 min. (U)	Jimmie Rodgers Luana Patten Chill Wills	... CinemaScope and De Luxe Colour romantic melodrama about ambitious orphan lad caught up in American Civil War. Story actionful, acting forthright, direction straightforward, sentiment wholesome and battle scenes spectacular	Good average "programmer" (C)
*†Macbeth ... (BLC)—British	108 min. (U)	Maurice Evans Judith Anderson Michael Hordern	... Technicolor screen version of Shakespeare's powerful play concerning nobleman who gained and lost Scottish throne through violence. Cast first-class, treatment imaginative, dialogue magnificent, staging impressive and camera work masterly	Outstanding British art house booking (C)
Monster of Highgate Ponds, The (CFF)—British	59 min. (U)	Rachael Clay Michael Wade Terry Raven	... Children's fantasy dealing with a mild-mannered monster which three children adopt, keep in Highgate Ponds and save from being stolen by showmen. An unusual, well-written theme handled expertly. Trick effects, acting and photography all excellent	Excellent children's matinee booking (CC)
Old Mac ... (Carlyle)—British	53 min.	Charles Lamb Vi Stevens	... Children's very human feature-length story of three youngsters and their love for a circus-trained cross-collie dog. Plausible plot, interesting London settings and natural acting	Admirable children's matinee offering (CC)

continued on page 40

The 14th Cannes Festival

"The Cannes Film Festival is opening its doors for the 14th time and it is with great pleasure that once again I can say it will be as bright as ever—and the hub of the film world during the 16 days it is on. Of course a festival is a festival and in itself it does not seem to change much, but the films, which are the real part of it, are always new. My one wish is that they will be good, really good, and with this wish and message I welcome all those who come to see them"

FAVRE LE BRET
Delegate General



EMPHASIS WILL BE ON PSYCHOLOGICAL DRAMA

At least 30 full-length films—and even more shorts—will be shown over the 16 days of the fourteenth Cannes Film Festival.

In addition, Otto Preminger's "Exodus" will be screened hors concours, and will open the festival at a great gala.

It is reported that the majority of films this year will be psychological dramas rather than action pictures. This may be

taken as a measure of vindication of Italy's Michalengelo Antonioni.

Last year, Antonioni's film, "Avventura," which was psychological down to its roots, received a dreadful reception . . . it was booed.

But it won the Critic's Prize, nevertheless, and has since been hailed as a masterpiece. Further, Antonioni will be the festival's guest of honour this year.

There will be no Ingmar Bergman film,

though there will be a Bunuel production entered by Spain.

This tendency away from commercial films—as the trade understands the word commercial—is giving the festival a very definite, and not always appreciated, shape.

For though the festival gives visitors and the film folk plenty to talk about it does not give them much to sell. So this year a Commercial Festival, properly organised by the Producers Syndicat, will be held.

Emile Natan first mooted the idea that the now famous, but slightly chaotic "Film Fair," should be placed on a serious footing.

In previous years these "commercial" films were shown in a haphazard fashion and business was only transacted when producers and distributors or exhibitors met in bars.

Facilities

This was pleasant enough, but not really serious. The French Syndicat has, therefore, hired two large rooms at the Carlton Hotel where each National Federation can set up shop.

International Federation members wishing to take advantage of these facilities will have a desk and a telephone at their disposal, although they will have to supply their own bi-lingual secretary.

The Syndicat set-up will not effect the Federation publicity stands in the Palais.

It is not expected that countries with powerful distributing units all over the world will want to take advantage of these facilities, but many of the smaller countries will.

In any case, Russia and Yugoslavia
continued on page 24




Stuart Whitman and Maria Schell in a scene from the Raymond Stross-Sidney Buchman production "The Mark," Britain's official entry at the festival

One corner where the cinema
is still expanding

by JOHN ARDAGH

"GALA, astutely
astride both sections
of the market.
Mr. Rive, the head of
Gala, believes in giving
his public — both
publics — what they
want!"

JOHN ARDAGH
THE OBSERVER



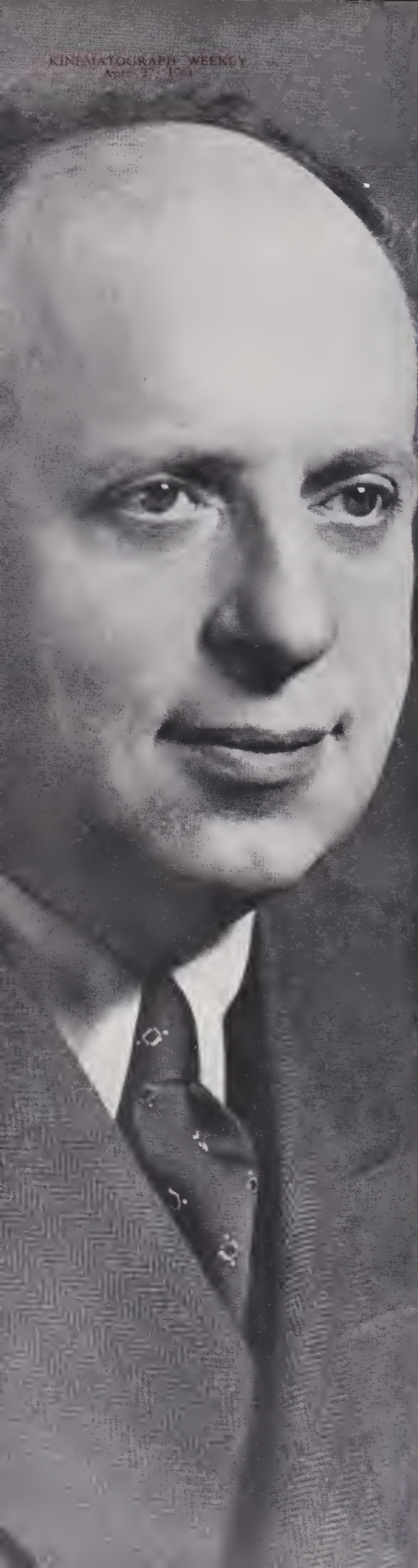
ALAIN RESNAIS'
**HIROSHIMA
MON AMOUR**
MARCEL PAGNOLS'
**MARIUS, FANNY
AND CESAR**
AND
LA FEMME DU BOULANGER
BERNADETTE OF LOURDES
JACQUES BECKER'S
THE HOLE
TRUFFAUT'S
SHOOT THE PIANIST
MAUPASSANT'S
UNE VIE • THE FLUTE AND THE ARROW
MAURO BOLOGNINI'S
NIGHT HEAT • DEATH OF A FRIEND
LATTUADA'S
THE ADOLESCENTS • MEIN KAMPF
GALA WORLD FILM PRODUCTION
DURING ONE NIGHT

LOVE NOW
PAY LATER
WOMEN BEHIND
BARBED WIRE
TORMENT
THE FRUIT IS RIPE
GIGOLO
ROAD TO THE GALLOWES
ARNE SUCKSDORFF'S
FRANCO ROSSI'S
THE TOPICAL AND TIMELY

Whatever Road you take... it's **BOX-OFFICE** from...



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STEPHEN BOYD • JULIETTE GRECO • DAVID WAYNE

THE BIG GAMBLE

COLOUR BY OE LUXE

Produced by DARRYL F. ZANUCK • Directed by RICHARD FLEISCHER

LEE REMICK • YVES MONTAND • BRADFORD DILLMAN

SANCTUARY

Produced by RICHARD D. ZANUCK • Directed by TONY RICHARDSON

ESTHER WILLIAMS • CLIFF ROBERTSON • NEHEMIAH PERSOFF • ROBERT VAUGHN • MARGIA DEAN

THE BIG SHOW

COLOUR BY OE LUXE

Produced by TED SHERDEMAN • Directed by JAMES B. CLARK

ELVIS PRESLEY • HOPE LANGE • MILLIE PERKINS • JOHN IRELAND • TUESDAY WELD

WILD IN THE COUNTRY

COLOUR BY DE LUXE

Produced by JERRY WALD • Directed by PHILIP DUNNE

RAYMOND MASSEY • DANIEL MASSEY • ROBERT STEPHENS • ELIZABETH SHEPHERD • JESS CONRAD

THE QUEEN'S GUARDS

(BRITISH) COLOUR BY TECHNICOLOR

Produced and Directed by MICHAEL POWELL

CAROL HEISS • THE THREE STOOGES • PATRICIA MEDINA

SNOW WHITE AND THE THREE STOOGES

COLOUR BY OE LUXE

Produced by CHARLES WICK • Directed by WALTER LANG

KEN SCOTT • LETICIA ROMAN • ROBERT STEPHENS • DAVE KING

PIRATES OF TORTUGA

COLOUR BY DE LUXE

Produced by SAM KATZMAN • Directed by ROBERT WEBB

DEBORAH KERR • MICHAEL REDGRAVE • PETER WYNGARDE • MEGS JENKINS

THE INNOCENTS

(BRITISH)

Produced and Directed by JACK CLAYTON

JOHN WAYNE • CHARLTON HESTON

THE COMANCHEROS

Produced by CHARLES BRACKETT • Directed by DOUGLAS HEYES

WILLIAM HOLDEN • CLIFTON WEBB

CHINA STORY

(BRITISH)

Produced and Directed by LEO MCCAREY

STEPHEN BOYD • NATALIE

THE INSPECTOR

(BRITISH)

Produced by MARK ROBS

PAT BOONE • BUDDY HACKETT • DENNIS O'KEEFE • BARBARA EDEN

ALL HANDS ON DECK

COLOUR BY DE LUXE

Produced by OSCAR BRODNEY • Directed by NORMAN TAURIG

CAROL LYNLEY • JEFF CHANDLER • ELEANOR PARKER • MARY ASTOR • ROBERT STERLING
LUCIANA PALUZZI • BRETT HALSEY • GUNNAR HELLSTROM • TUESDAY WELD

RETURN TO PEYTON PLACE

COLOUR BY DE LUXE

Produced by JERRY WALD • Directed by JOSE FERRER

AUDIE MURPHY • GARY CROSBY • DOLORES MICHAELS

BATTLE AT BLOODY BEACH

Produced by RICHARD MAIBAUM • Directed by HERBERT COLEMAN

SUSAN HAYWARD • JAMES MASON • JULIE NEWMAR

THE MARRIAGE-GO-ROUND

COLOUR BY DE LUXE

Produced by LESLIE STEVENS • Directed by WALTER LANG

BRADFORD DILLMAN • DOLORES HART • STUART WHITMAN

FRANCIS OF ASSISI

COLOUR BY DE LUXE

Produced by PLATO SKOURAS • Directed by MICHAEL CURTIZ

WALTER PIDGEON • JOAN FONTAINE • ROBERT STERLING • BARBARA EDEN
FRANKIE AVALON • PETER LORRE

VOYAGE TO THE BOTTOM OF THE SEA

COLOUR BY DE LUXE

Produced and Directed by IRWIN ALLEN

RICHARD EGAN • DIANE BAKER • RALPH RICHARDSON • DAVID FARRAR • BARRY COE

LION OF SPARTA

COLOUR BY DE LUXE

Produced by GEORGE ST. GEORGE • Directed by RUDOLPH MATE

PAUL NEWMAN • JACKIE GLEASON • PIPER LAURIE

STROKE OF LUCK

Produced and Directed by ROBERT ROSSEN

JAMES STEWART

MR. HOBBS TAKES A VACATION

Produced by JERRY WALD

WOOD
TOR

WATCHER IN THE SHADOWS

(BRITISH)

Produced by HENRY WEINSTEIN

KINEMATOGRAPH WEEKLY
April 27, 1961

Murray

Silverstone

pledges

Multi-

Million

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entertainment

in

20th Century-Fox's

forthcoming

Product!

Your Films

by JOSH BILLINGS

West End

HERE'S WISHING "South Pacific" (Twentieth Century-Fox—Todd-AO) very many happy returns of April 21. I highly praised the Rodgers and Hammerstein musical when I saw it just over three years ago, but little thought it would become part of the fixtures at the Dominion, Tottenham Court Road. Well, that's film business—and what business!

AND NOW cheers for a newcomer—namely, "Very Important Person" (Rank—British). The critics gave the prison camp romp the glad hand, but their applause has been drowned by that of the cash customers. "Very Important Person" broke records at the Leicester Square Theatre over the weekend. Some "sleeper"!

WONDERS will never cease. The ten-year-old Alfred Hitchcock thriller, "Strangers On A Train" (Warner-Pathe), opened at the Warner Theatre last Thursday and is taking more money than many a new super. Bet your boots it'll soon be on the ABC Circuit.

"THE GREENGAGE SUMMER" (BLC—British) has just completed a profitable run at the Odeon, Leicester Square. Its successor is the eagerly awaited "The Guns Of Navarone" (BLC—CinemaScope—British), which will be unveiled before the Queen and Prince Philip at a special charity show tonight.

I MUST CONFESS I found "The Magnificent Seven" (United Artists—Panavision) long enough, and I wasn't the only one, but the omnibus western has really rung the bell at the London Pavilion and on release. UA's trouble is finding copies to meet the demands for extended bookings. A headache all renters enjoy.

"PAYROLL" (Anglo Amalgamated—British) is doing solid, rather than sensational, business at the Plaza. A vigorous hold-up melodrama with a vivid Newcastle backdrop, its time will come when it hits the suburbs, provinces and sticks.

BY DEVOTING so much space to their knocking of "Sanctuary" (Twentieth Century-Fox—CinemaScope), the eggheads have whetted the public's appetite for the film. The deep South melodrama, based on two of William Faulkner's novels, is taking a pretty penny at the Carlton, Haymarket.

THEY QUICKLY cashed in on Elizabeth Taylor's Academy Award at the Ritz, and screened a different one of the star's MGM pictures each day for a week. Today, "Where The Boys Are" (MGM—CinemaScope), a teenage comedy melodrama, takes over. A likely winner.

"MADISON AVENUE" (Twentieth Century-Fox—CinemaScope), a romantic melodrama dealing with shenanigans in America's advertising world, didn't exactly set the Rialto, Coven-

try Street, alight. A giant Twentieth Century-Fox CinemaScope reissue "double-bill," "Carmen Jones" and "Carousel," replaces "Madison Avenue."

MAKE NO mistake, "The Grass Is Greener" (Rank-Universal—Technirama—British) has taken a lot of money at the Odeon, Marble Arch, following its triumphant season at the Leicester Square Theatre. It retires tomorrow and the new attraction will be "All Hands On Deck" (Twentieth Century-Fox—CinemaScope), a disarmingly ingenious Naval comedy. The latter stars Pat Boone, a popular disc favourite, and he should bring 'em in.

AND DON'T think I've forgotten "One Hundred and One Dalmatians" (Disney). The full-length cartoon version of Dodie Smith's delightful dog story is still tearing up trees at Studio One, Oxford Street. Its receipts to date are far in excess of the record-breaking "Swiss Family Robinson" (Disney—Panavision—British). And here's an interesting thing, the trailer for Disney's "The Absent Minded Professor," due any year now at Studio One, is eliciting enquiries, as well as chuckles.

"MEIN KAMPF" (Gala), the Swedish screen version of Adolf Hitler's "bible," continues to pack the Continentale, Tottenham Court Road. It's not often you hear of a documentary being in the money.

THOSE WHO can get away with foreign films that have English sub-titles can't go wrong if they book Mondial's "double bill," "Girls For The Summer" (Totalscope—Italian) and "L'He Aux Femmes Nues" (French). Proof? The consistently high returns at the Cameo-Royal, Charing Cross Road.

On release

PARAMOUNT'S "The World Of Suzie Wong" (British), the poignant and gay mixed marriage comedy melodrama set in Hong Kong, is going great guns. It's just entered the third week of its London runs and the returns are comparable with those of Paramount's "Psycho." It's already had some whopping pre-releases, so all exhibitors who have the film booked can confidently start rubbing their hands.

NO SOONER is a box-office record broken than the new champion is threatened. A nice state of affairs for an industry that's supposed to be on the floor! "Swiss Family Robinson" (Disney—Panavision—British) recently established an all-time high, but they tell me "The Magnificent Seven" (United Artists—Panavision) is right on "Swiss Family Robinson's" tail. The mammoth western went out on the 17th and took off like a guided missile.

YOU'D HAVE thought that "Saturday Night And Sunday Morning" (BLC/Bryanston—British), what with its phenomenal West End runs and terrific take on the ABC Circuit, plus its equally successful provincial tours, would have been run dry. Far from it! It's being revived on the National Circuit and is doing well above average.

continued on page 46

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d. If possible, the en.

1947 G I STJOHN + 7 DN O



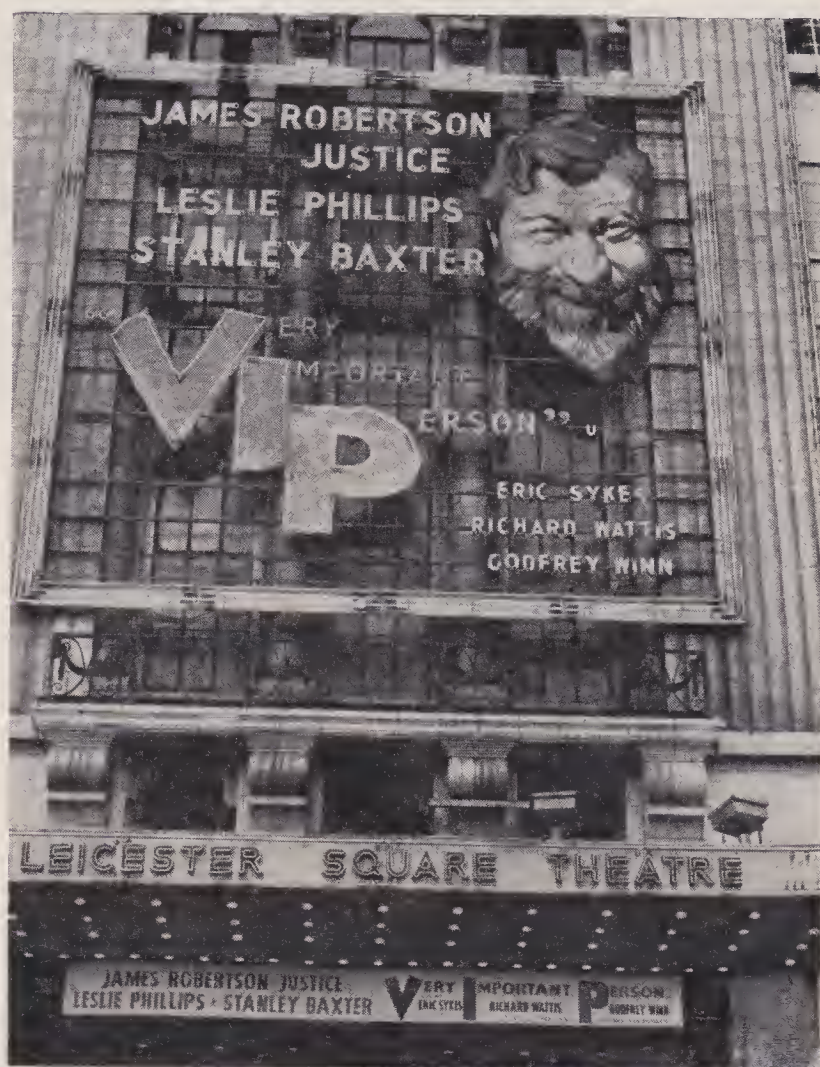
WRNS LOOK AT 'LOOK AT LIFE'



A special showing of the "Look at Life" film, "Girls Ahoy!", was held at the Admiralty with Dame Elizabeth Hoyer-Millar, Director WRNS, as hostess. Senior officers and officials of the Navy attended as well as RFD chiefs. The film tells the story of the WRNS in this their coming-of-age year. Before the film started Ian Orr-Ewing, Civil Lord of the Admiralty, praised The Rank Organisation for its work for both the Royal Navy and the country as a whole with the "Look at Life" films. Above: F. L. Thomas, managing director, RFD, Dame Elizabeth Hoyer-Millar and Ian Orr-Ewing. Left, Captain A. H. Wallis, Chief Naval Information, Chief Officer M. I. Talbot, Chief Officer WRNS Recruiting, Frank Driscoll, script writer of "Girls Ahoy!", Second Officer Willaness and Mervyn Ellis, CNI Admiralty. Below: Captain R. C. P. Wainwright, Director Naval Recruiting, Superintendent Jean Davies, Director Designate, WRNS, and Harold Boodson, RFD general sales manager; Ted Candy, production manager of "Look at Life," with Wren Christine Button, Leading Wren Pamela Pearsall, and Leading Wren Jill Addis



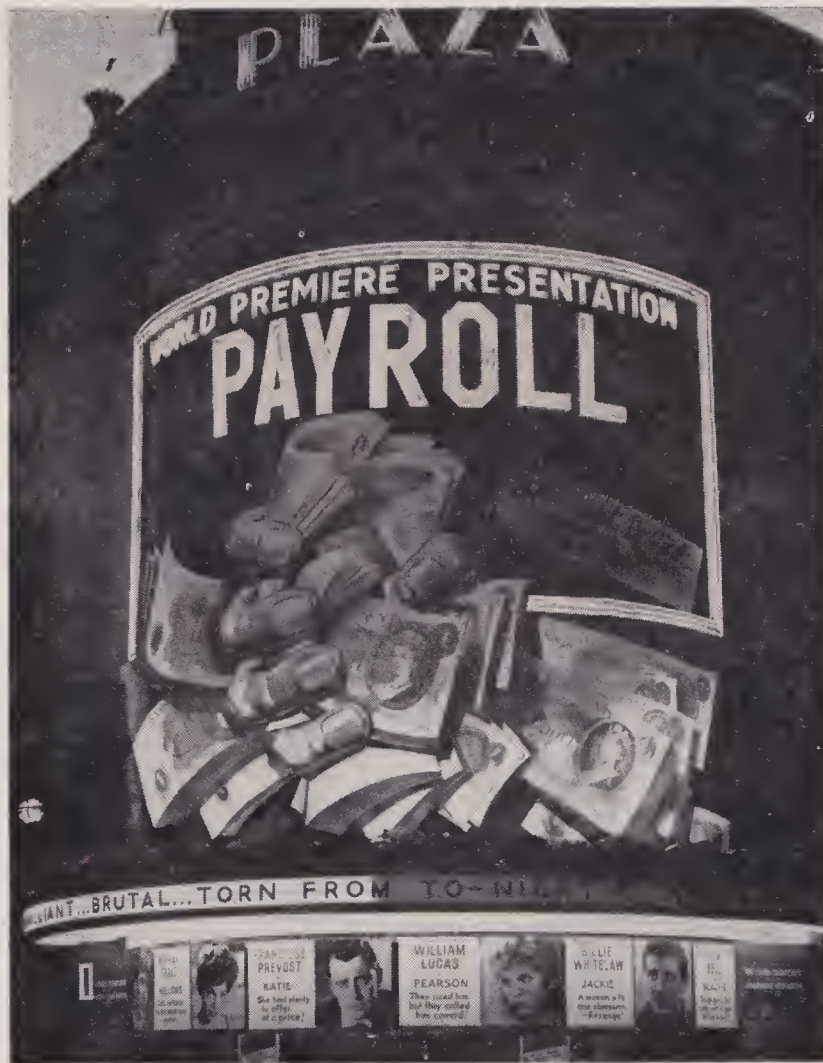
TWO NEW JULIAN WINTLE— NOW PLAYING IN



RANK FILM DISTRIBUTORS LTD.

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WALTZ OF THE TOREADORS • THE GIRL
HEART OF A CIRCUS • THE INNOCENT
THE SURVIVAL MAN • THE
• INDEPENDENCE

LESLIE PARKYN PRODUCTIONS LONDON'S WEST END



ANGLO AMALGAMATED FILM DISTRIBUTORS LTD.

IN 1961-1962

**IN THE RED BIKINI • THIS SPORTING LIFE
GUNMAN • THE MONASTERY STORY
BIG TABLE • FAST LADY
NT ARTISTS •**



There was a happy reunion at the Leicester Square Theatre on Thursday last week for nearly 100 war-time heroes, who were guests at the premiere of "Very Important Person." They met old comrades—and three housewives who had helped them to freedom nearly 20 years ago: Madame Anne Brusselmans, MBE, who flew in from Brussels with her husband, Eva Trenchard, and Suzanne Charisse. James Robertson Justice and Leslie Phillips who star in the film were at the premiere, with Richard Wattis, Eric Sykes, Godfrey Winn, Jeremy Lloyd, John LeMesurier, John Ringham, and Heidi Erich—who all appear in the film. A number of high ranking officers, all members of the RAF Escaping Society, saw the film, among them Air Vice-Marshal D. C. T. Bennett. From The Rank Organisation came Kenneth Winckles, Mrs. John Davis, F. L. Thomas of Rank Film Distributors, who are releasing the Independent Artists film, and Harold Boodson. Receiving congratulations from an enthusiastic audience after the film were executive producer Leslie Parkyn, director Ken Annakin and scriptwriter Jack Davies. Above, Kenneth and Mrs. Winckles; F. L. Thomas, Air Vice-Marshal D. C. T. Bennett and Suzanne Charisse

VIP NIGHT FOR 'VERY IMPORTANT PERSON'



Top, Mrs. John Davis and Mme. Brusselmans; Lord Westwood, Mrs. F. L. Thomas and Harold Boodson. Bottom, L. K. O'Brien, chief cashier Bank of England, and Mrs. O'Brien; Eric Sykes and Richard Wattis



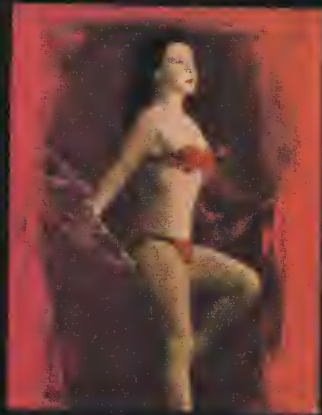
Sir Leonard and Lady Ropner; Ronnie Stevens and his wife; Heidi Erich and Mario Pesucci



Mrs. John Davis, Suzanne Charisse, Andre Charisse, Air Vice-Marshel D. C. T. Bennett and Mrs. Bennett; Eileen Gourlay and Neville Barker

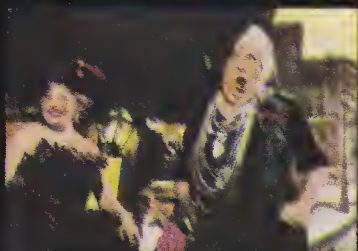
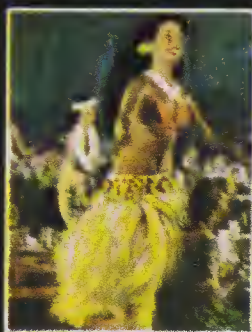


Air Vice-Marshel D. C. T. Bennett, Wing Cdr. G. F. McMahon, Mrs. Bennett and the Countess of Mayo; Group Capt Williams, Mrs. Butler, Mrs. Warfield and Air Commodore Warfield



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TO ALL-IN
WRESTLING...



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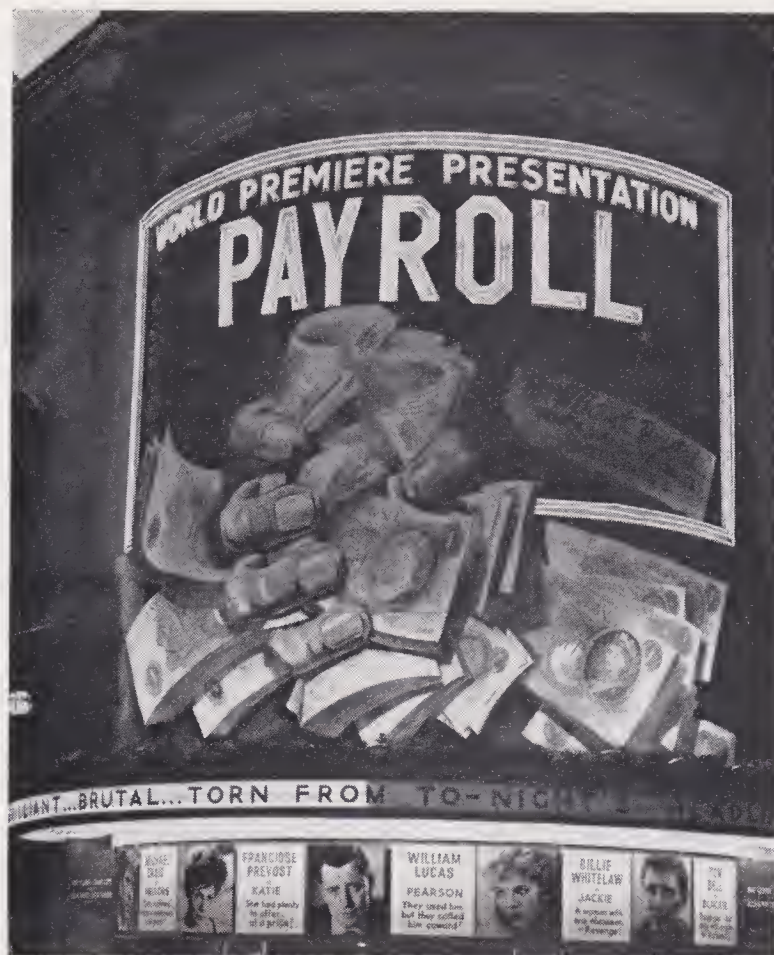
Paris

A BREATHTAKING
PARADE OF
THE WORLD'S
GREATEST NIGHT-
CLUBS STARS

WARNER THEATRE MAY 4th!
RELEASED MAY 8th!
BACKED BY THE YEAR'S
MIGHTIEST PRESS, T.V.
AND POSTER CAMPAIGN!

Anglo premieres 'Payroll' at London's Plaza

Anglo Amalgamated launched its new British thriller "Payroll" at the Plaza, Piccadilly, last week. The premiere was attended by stars, leading industry personalities and social celebrities. On leaving the theatre every member of the audience was given a special "Payroll" edition of the "Evening News"—the whole of the front page was devoted to the film. A Julian Wintle-Leslie Parkyn production, "Payroll" stars Michael Craig, Francoise Prevost, William Lucas and Billie Whitelaw. Produced by Norman Priggen, directed by Sidney Hayers from the screenplay by George Baxt



Top: Stuart Levy, Mrs. Jack Greenwood, Alan Kean, Jack Greenwood; Gerald Thomas, Mrs. Thomas, Sidney James, Mrs. James, Peter Rogers. Bottom: Sidney Hayers, Mrs. W. Lucas, William Lucas, Mrs. W. Peacock, W. Peacock, Norman Priggen; Mr. Gutowski, Miss I. Rowland, Leigh Vance, Miss Sally Levy, John Lemont



David Deutsch, Peter King, Peter Rogers, Alan Kean; Stuart Levy with Miss Aliza Gur (Miss Israel); Mrs. Russell Hadley, Russell Hadley, Philip Jacobs



Nikolai Lytkin (Sovex Films), Lord and Lady Morrison, Mr. Balyakov (Russian Embassy); Bob Monkhouse; Stuart Levy, Anna Karina, Dennis Lotis



Sidney Hayers, Mrs. Norman Priggen, Glyn Houston; Cubby and Mrs. Broccoli; Mrs. Joan Osborne, Reg Owen, Tony Osborne, Miss Joyce Hodges, Eddie Ellis

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THE ADVENTURES OF REMI (U)
(Sans Famille)

Eastman colour — English dialogue

THE CAPTIVE (X)
(Vacances En Enfer)

Introduces Sly . . . Sultry . . . Sizzling
CATHERINE SOLA

JEAN SEBERG acts the French way in
A TASTE OF LOVE (X)
(Les Grandes Personnes)

Violent! Ruthless! Ferocious!
ASSASSINS IN THE SUN
(Assassinos)

ABEL GANCE'S ripe production
TOWER OF LUST
(Tour de Nesle)

Gevacolour — English dialogue

THE DAMNED
AND THE DARING
(Les Loups Dans La Bergerie)

LE PAVE DE PARIS
(The Pavements of Paris)
Starring **DANIELLE GAUBERT**

The Most Incredible Film Ever
Screened . . .

PALS

In colour with English dialogue

Sales Manager NAT GUBBINGS
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Eire	National Film Distributors Ltd., 58 Middle Abbey Street, Dublin
Northumberland	J. B. Arnott, 178 Westgate Rd., Newcastle-upon-Tyne
Cardiff and West of England	Geo. G. Leigh, 30 Charles St., Cardiff, Wales
Nottingham, Derby and Leicester	H. Tuthill, 14 Villa Road, Nottingham
Lancashire, York	J. Winter, 31 Oxford Road, Birkdale, Southport, Lancashire

CANNES FESTIVAL

—continued from page 10

have both agreed to take desks. Two cinemas in the Rue Antibes, the Regent and the Vox, will be used exclusively to show the "Fair" films at times announced in a special programme to be drawn up.

This is considered to be of the greatest importance for it means there will be no clashes between film showings.

Finally, all films shown within the framework of the fair will enjoy the same customs advantages as those shown at the festival.

The delegate-general, Favre Le Bret, is showing less and less interest in prize-winning. He believes that because all the films shown receive world-wide publicity and are talked about, this should be compensation enough. The fact that they cannot win prizes should not matter at all, he says.

This year the Screen Writers' Guild and the Canadian Film Institute will hold

Strong British contingent at the Festival

BRITAIN will be strongly represented at this year's Cannes Film Festival from May 3-16 with official delegates from the two producer organisations and from the major production companies.

The BFPA is represented by its president, Arthur Watkins, accompanied by Mrs. Watkins, who is staying at the Hotel Majestic.

Representing the FBFM at the festival is secretary Andrew Filson. The official British Government delegate is Seaton Dearden of the Foreign Office.

No official delegate will be present for the ASFP, but individual members of the association are representing their companies.

The BFPA's festivals representative, R. J. S. Stapleton, is in Cannes to run a British information service and to make final arrangements for a joint BFPA-FBFM luncheon for foreign distributors, provisionally fixed for Monday, May 8.

Throughout the festival, Mr. Stapleton is staying at the Hotel Suisse where he can be contacted on any points regarding British participation.

Plans have been made for receptions and publicity campaigns by the various companies, and those already crowding into this popular and, at present, festive Riviera resort are looking forward to renewing contacts with their overseas colleagues and friends.

During the course of the festival—but completely outside festival arrangements—talks may be held between the British producer organisations and Italian representatives on co-production.

The Italians have, apparently, asked for

FESTIVAL JURIES

Features

Mme. Liselotte Pulver, Pedro Armendariz, Alessandro Blasetti, Jean Giono, Claude Mauriac, Edouard Molinaro, Jean Paulhan, Raoul Ploquin, Marcel Vertes, Serge Youtkevitch, Fred Zinneman.

Short films

Pierre Prevert, Yon Popesco Gopo, Jurgen Schildt, Jean Vidal, Jean Vivie.

congresses during the festival. There will also be a Television Film Festival, as there was last year, but the lengths of the films will be controlled.

The delegate-general is particularly enthusiastic about a special bar where journalists will be able to meet young artists.

He says that the great stars with world-famous names do not need the publicity, but the up-and-coming artists do.

the talks. If they are fixed, BFPA secretary J. P. H. Walton will also be travelling to Cannes.

Mr. Watkins will arrive at the festival on May 7 in time for the screening of the official British entry that evening. He will return on May 10.

Individual members of the FBFM are attending the festival, among them Leon Clore, producer of "We Are The Lambeth Boys."

Raymond Stross, producer of Britain's entry, "The Mark," arrives in Cannes with Mrs. Stross on May 3 and is staying at the Hotel Martinez for one week.

He told KINE. before leaving London, that he was hoping Rod Steiger, one of the stars of the picture, and director Guy Green, would also attend, but pointed out that they were both at present filming in New York.

Among the companies represented at the festival, the biggest party will be from Associated British, headed by C. J. Latta and Macgregor Scott.

They will arrive on May 12 together with Frank Godwin, producer of the company's latest comedy, "Don't Bother To Knock," and stars Richard Todd and June Thorburn.

In Cannes, they will meet up with two other stars from the picture, Nicole Maurey and Elke Sommer.

"Don't Bother To Knock" will be screened outside the festival on May 15 at the Cinema Vox, followed by an Associated British reception at the Carlton Hotel, where the party will be staying. The party returns on May 16.

continued on page 29

ANGLO FILMS FOR WORLD PRESENTATION

A JULIAN WINTLE-LESLIE PARKYN production

PAYROLL

MICHAEL CRAIG • FRANCOISE PREVOST
BILLIE WHITELAW • WILLIAM LUCAS
PRODUCED BY NORMAN PRIGGEN
SCREENPLAY BY GEORGE BAXT
DIRECTED BY SIDNEY HAYERS

*BRILLIANT-DRAMATIC!
TORN FROM TONIGHT'S
HEADLINES!*



A PETER ROGERS production

CARRY ON REGARDLESS

Sidney JAMES
Charles HAWTREY
Kenneth WILLIAMS
Liz FRASER
Kenneth CONNOR
Joan SIMS
Bill OWEN
Terence LONGDON

*Peter Rogers' Latest
Greatest & Funniest
"Carry On"!*

PRODUCED BY PETER ROGERS
DIRECTED BY GERALD THOMAS
SCREENPLAY BY NORMAN HUDIS

A ZODIAC production

The Frightened City

HERBERT LOM • JOHN GREGSON
SEAN CONNERY
ALFRED MARKS • YVONNE ROMAIN

ORIGINAL STORY BY LEIGH VANCE AND JOHN LEMONT
SCREENPLAY BY LEIGH VANCE
PRODUCED BY JOHN LEMONT AND LEIGH VANCE
DIRECTED BY JOHN LEMONT

During the Cannes Festival,
Philip Jacobs, Export Manager,
can be contacted at the
Martinez Hotel and Nat Cohen,
Managing Director, at the
Carlton.

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EXPOSÉ OF THE
PROTECTION RACKET!*

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The Fabulous
EDGAR WALLACE
Mystery Features

Bob MONKHOUSE • Kenneth CONNOR • Shirley EATON • Eric BARKER

DENTIST on the JOB

*Pulls out all
the Comedy stops
- will make you
ache with
Laughter!*

Richard WATTIS • Ronnie STEVENS • Reginald BECKWITH
SCREENPLAY BY HAZEL ADAIR AND HUGH WOODHOUSE
A BERTRAM OSTRER PRODUCTION • PRODUCED BY BERTRAM OSTRER
DIRECTED BY C. M. PENNINGTON RICHARDS

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ELSTREEMENDOUS!

From the Elstree Studios of the Associated British Picture Corporation come two fantastic money-spinners— "The Long and the Short and the Tall" and "The Rebel." Throughout this Spring hundreds of records have been toppled by this all-conquering pair, climaxed by "The Rebel's" all-time high for the three legs of London release on A.B.C. ElsTreemendous!

ASSOCIATED BRITISH PRESENTS

TONY HANCOCK
THE REBEL

GEORGE SANDERS · PAUL MASSIE
MARGIT SAAD · GREGOIRE ASLAN
ALSO STARRING DENNIS PRICE

IRENE HANDL · MERVYN JOHNS · JOHN LE MESURIER
LIZ FRASER · NANETTE NEWMAN · PETER BULL · MARIE BURKE
Screenplay by ALAN SIMPSON & RAY GALTON · TONY HANCOCK, ALAN SIMPSON & RAY GALTON
Produced by W.A. WHITTAKER · Directed by ROBERT DAY · In Technicolor · Released through WARNER PATHE DISTRIBUTORS LTD.

STUDIOS

April

THE LONG AND THE SHORT AND THE TALL



ASSOCIATED BRITISH PRESENTS
A MICHAEL BALCON PRODUCTION

Richard TODD
Laurence HARVEY
Richard HARRIS

THE LONG
AND THE SHORT
AND THE TALL

with

DAVID McCALLUM • RONALD FRASER
JOHN WELDON • JOHN REES
KENJI TAKAKI

Screenplay by WOLF MANKOWITZ
From the play by WILLIS HALL
Produced by MICHAEL BALCON
Directed by LESLIE NORMAN
Executive Producer HAL MASON
Distributed through WARNER-PATHE




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British contingent—contd. from page 24

For Anglo Amalgamated, managing director Nat Cohen and export manager Philip Jacobs will be leaving for Cannes on May 9 and May 4 respectively. Mr. Cohen is staying at the Carlton Hotel, and Mr. Jacobs at the Hotel Martinez.

Anglo films will be well-publicised during the festival. Photographic enlargements, posters and displays, together with hundreds of photographs from the company's films, will be prominently displayed throughout Cannes.

Publicity

Particular publicity attention will be paid to "Carry On Regardless," "Payroll," "The Frightened City" and "Dentist On The Job." All are considered by Anglo to be potential overseas box-office successes.

Both Anglo representatives will be ready to discuss films now in production, including Peter Rogers' "Raising The Wind," Ben Fisz's "On The Fiddle," the Ascher Brothers' "She'll Have To Go," and the Edgar Wallace mystery features.

Columbia, whose "A Raisin In The Sun" is the official U.S. entry at the festival—to be screened on May 13—is represented by president Abe Schneider and Mrs. Schneider, vice-president Mo Rothman and Mrs. Rothman, and Mike Frankovich, Columbia's British chairman, and Mrs. Frankovich.

The party leaves London on May 2 and will be staying in Cannes at the Carlton Hotel.

John Davis, managing director of The Rank Organisation, and Mrs. Davis, are also visiting Cannes privately and are staying at the Hotel Martinez.

Other companies represented at the festival are:

BRYANSTON: Managing director Maxwell Setton and Mrs. Setton are staying at the Hotel Martinez.

CONTEMPORARY: Managing director Charles Cooper is staying outside Cannes at the Hotel Imperial, Juan les Pins.

GALA: A party of four, Kenneth Rive, managing director, and Ben Rose, Bill Boxer and Frank Hazell, are at the Carlton Hotel for the whole of the festival.

HAMMER: Managing director James Carreras is attending the festival and staying privately at the Villa La Barbacone, Antibes.

IFP: Producer John Stafford and Mrs. Stafford are staying at the Carlton Hotel.

LION INTERNATIONAL: Managing director Victor Hoare is staying at the Hotel Martinez. European sales manager Sidney Safir will also be attending the festival.

The company's cartoon, "The Do-It-Yourself Cartoon Kit," produced by Biographic Cartoon Films, will be shown in the shorts section of the festival.



Scene from "A Raisin In the Sun," the American entry at Cannes

MIRACLE: Managing director Phil Kutner is staying at the Carlton Hotel, and his partner, S. Michaels, is at the Hotel Martinez.

PENDENNIS: Managing director Stephen Pallos is at the Hotel Mont Fleury.

REGAL: Michael L. Green, joint managing director, is attending the festival.

RENOWN: C. E. Bridge, overseas sales representative, is staying at the Hotel Martinez.

In addition, George F. Gunn, joint general manager of Technicolor, is attending the festival and staying at the Carlton Hotel.

Independent producers at Cannes include Michael Powell, who is staying at his own hotel, the Hotel Voile d'Or, and Victor Saville, producer of "Greengage Summer."

Full list of Festival entries is on page 30

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FILM FESTIVAL in CANNES

THE BRUTE

Director **ZOLTAN FABRI**



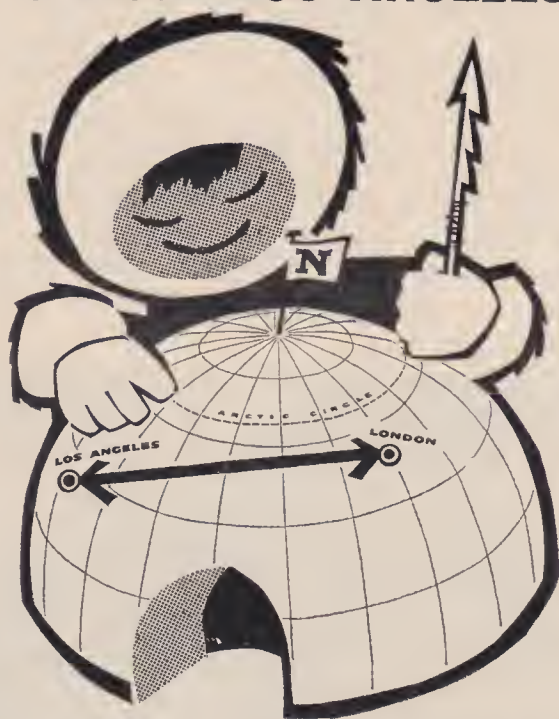
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THE FESTIVAL ENTRIES

ARGENTINE.—Feature: "El Centroforward Murio al Amanecer" (L'avant-centre est mort à l'aube). **Short:** "Argentina Paradiso de la Pesca" (Paradis de la pêche).

BELGIUM.—Feature: "Plein Sud."

BRAZIL.—Feature: "Primera Misa" (La première messe).

BULGARIA.—Shorts: "Balgarski Ansambl za Narodni Pesni i Tanzi" (Ensemble de chants et danses populaires); "Khudojnikat Klatiu Boyadjiev" (Le peintre Zlatiu Boyadjiev).

CANADA.—Short: "Tetes blanches."

CHINA.—Short: "L'Art dramatique de Lee Hsiang-Fen."

CZECHOSLOVAKIA.—Feature: "Piesen O Sivom Holubovi" (La chanson du pigeon gris). **Short:** "Fantaisie pro levou tuku a lidske svedomi" (Fantaisie pour la main gauche et la conscience humaine).

DENMARK.—Short: "Foroya" (Les îles Féroé).

FRANCE.—Features: "Le Ciel et la Boue"; "Une si Longue Absence." **Short:** "La Petite Cuillère."

GERMANY.—Feature: "Der Letzte Zeuge" (Le dernier témoin). **Short:** "Folkwangschulen."

GREAT BRITAIN.—Feature: "The Mark" (La marque). **Short:** "The Do-It-Yourself Cartoon Kit."

HUNGARY.—Feature: "Duvad" (Le fauve). **Short:** "Duel."

INDIA.—Short: "Kangra and Kulu."

IRAN.—Short: "Cyrus le Grand."

ISRAEL.—Feature: "I Like Mike."

ITALY.—Features: "La Ragazza con la Valigia"; "La Ciociara"; "Che Gioia di Vivere" (Quelle joie de vivre); "La Viaccia." **Short:** "Giovedì Passegiata."

JAPAN.—Feature: "Otohto" (Tendre et folle adolescence). **Short:** "The Princess Moonlight."

LEBANON.—Short: "Le Festival de Baalbeck 1960."

NETHERLANDS.—Feature: "Het Mes" (Le couteau).

NORWAY.—Feature: "The Passionate Demons" (Les démons passionnés).

POLAND.—Feature: "Matka Joanna od Aniotow" (Mère Jeanne des Anges). **Short:** "W Kregu Cizy" (Condamnés au silence).

ROUMANIA.—Feature: "Darclee."

SPAIN.—Feature: "Viridiana." **Short:** "Fuego en Castilla."

SWEDEN.—Feature: "Domaren" (Le Juge). **Short:** "Souvenirs from Sweden" (Souvenirs de Suède).

TUNISIA.—Short: "Aicha."

UNICEF.—Short (being shown outside the competition): "Les enfants du soleil."

UNITED STATES.—Features: "A Raisin in the Sun" (Un raisin au soleil); "Hoodlum Priest" (Le mal de vivre); "Aimez-vous Brahms." **Short:** "Robert Frost."

USSR.—Feature: "Histoire des Annees de Feu." **Shorts:** "Visage de Moscou, une ville au grand destin"; "Medor un chien qui rapporte bien."

YUGOSLAVIA.—Feature: "Dan Cetрнаezti" (Le quatorzième jour). **Short:** "Gde sva Deca Masu Putnicima" (La où tous les enfants saluent les voyageurs).

INTERNATIONAL

OPERATIONS ?

Wherever international film people forgather you may be certain that Technicolor will be there—there, not only as an important part of the great motion pictures at film festivals all over the world, but there in person too!

As always, leading members of the Technicolor Group of Companies are once again at the Cannes Festival this year.

A short talk with them will re-emphasise the modern, efficient service that this forceful triumvirate gives to international producers and distributors—the finest processing facilities available from Hollywood, London and Rome from which the whole world is covered. Yes, Technicolor is at Cannes again! You'd like to meet leading members of this international organisation? Just enquire at the Carlton Hotel—they will be most happy to meet you.

Technicolor®

RENTERS' NEWS

World premiere of 'Green Helmet' helps motoring sport charity

MGM'S latest British production "The Green Helmet," a story of motor racing, will have its world premiere in aid of the British Motoring Sport Relief Fund at the Ritz, Leicester Square, on May 7.

The premiere is being organised by the British Racing Drivers' Club and the British Racing and Sports Car Club in conjunction with MGM.

"The Green Helmet" stars Bill Travers, Ed Begley, Nancy Walters and Sidney James, with world champion Jack Brabham as a guest star. The picture is based on the novel by Jon Cleary, was produced by Charles Francis Vetter and directed by Michael Forlong.

Co-operation

During filming, the British Racing Drivers Club, British Automobile Racing Club and racing drivers Roy Salvadori, Lucky Casner, John Coundley, Steve Ouvaroff and Mike Salmon, co-operated with the producer.

Seats for the premiere are one guinea and tickets can be obtained from N. Syrett, secretary of the British Racing and Sports Car Club,

Buckingham House, Buckingham Street, London, WC2.

The performance follows a big meeting at Silverstone on May 6 and will be followed up on Whit Monday, at Crystal Palace, when one of the British Racing Sports Car Club events will be run for "The Green Helmet" Challenge Trophy.

Sinatra to produce 'Badlands' for UA

FRANK SINATRA'S Essex Productions is to make "Badlands," a three-million dollar Technicolor and Panavision production, for United Artists. It will re-unite the all-star cast of "Ocean's 11."

The picture, dealing with the U.S. Cavalry's frontier role, will be produced by Sinatra from a script by W. R. Burnett. It will be shot on location in Kanab, Utah, with Sinatra, Dean Martin, Peter Lawford, Sammy Davis Jr., Joey Bishop, Buddy Lester, Henry Silva, and Douglas McClure.

'DOLCE VITA' TWICE AT TWIN REGALS

Two versions of Federico Fellini's "La Dolce Vita" opened at the twin Regal halls in Manchester last week—the original version with Italian dialogue and English subtitles at the Romulus, and the dubbed English dialogue version at the Remus.

The gala opening was attended by the Lord Mayor of Manchester and Chief Inspector Luigi Angelino-Marione of the Turin Police, in the city for its "Italy in Manchester" week.

The film, at present in its fifth month at the Curzon, London, stars Marcello Mastroianni, Anita Ekberg, Anouk Aimee, Yvonne Furneaux, Alain Cuny, Magali Noel, and Nadia Gray.

Backed by disc

BRITISH instrumental group "The Shadows," responsible for many top disc hits, have recorded the theme music for the Zodiac Production for Anglo release, "The Frightened City." The record will be released by Columbia on April 28.

"The Frightened City" stars Herbert Lom, John Gregson, Sean Connery, Yvonne Romain and Alfred Marks.

A Bertram Ostrer Production

JIMMY EDWARDS

KENNETH CONNOR

SHIRLEY EATON

ALSO STARRING

RONNIE STEVENS

RICHARD WATTIS

JON PERTWEE

AND **ERIC BARKER**



Produced by
BERTRAM OSTRER

Directed by
DON C

UI chiefs to tour world after sales conference

MILTON R. RACKMIL, Universal Pictures president, accompanied by Universal-International Films vice-president and foreign general manager, Americo Aboaf, have left Hollywood for Tokyo, to preside at the company's Japanese sales conference, after which they will embark on a comprehensive survey trip which will take them around the globe.

Their Hollywood departure follows a series of planning and new product meetings at the U-I studio.

Agenda

On their agenda at each stop will be meetings with company representatives, leading exhibitors and the press. They will outline plans for U-I's schedule of forthcoming productions, which include 18 films completed or shooting, and an additional 26 films being prepared for the cameras.

Following the Japanese sales conference, which started on April 17, Mr. Rackmil and Mr. Aboaf went on to Hong Kong, to be the guests of honour at the dual roadshow premiere of "Spartacus" at the Lee and Princess Theatres. They will then visit other key cities in the Far East before returning to New York, via Europe.

'Constable' a hit in Australia

ANGLO'S "Carry on Constable" opened at Easter at Australia's Grand Theatre, Perth, to record business and British Empire Films, the company's distributors in Australia, forecast that it will outgross the enormous business of the

15-week run of "Carry on Nurse" at the same theatre.

At the State Theatre, Adelaide, "Carry on Constable" has already played five weeks.

Another Anglo film, "Watch Your Stern," opened at the State, Melbourne, to enormous business.

The picture also broke all records at Easter at the State, Wellington, New Zealand.

Mercouri and Dassin for 'Man Running'

MELINA MERCOURI and Jules Dassin, of "Never on Sunday," will join with Stanley Donen Enterprises and Columbia to make "Man Running."

Based on the Elliot West novel, "Man Running" will star Melina Mercouri, while Jules Dassin will write the screenplay with Harry Kurnitz and direct. It is the first of four subjects in the recently extended production-distribution agreement between Donen and Columbia.

Set on the Continent, it will be filmed in various European capitals.

UA's 'Seven' opens to big business

UNITED ARTISTS claims that enthusiastic reports have been pouring into its office of the tremendous grosses set up by "The Magnificent Seven," released simultaneously a week ago in London and throughout the country.

The West End opening at the London Pavilion matched the huge "Never on Sunday" figures.

The film was launched with a blanket campaign which covered every medium of advertising and exploitation—and the campaign is obviously paying dividends.

Photographed in colour by DeLuxe and Panavision, "The Magnificent Seven" stars Yul Brynner, Eli Wallach, Steve McQueen and Horst Buchholz, and was produced and directed by John Sturges.

'Greengage' starts well in south

COLUMBIA'S "The Greengage Summer"—which is doing excellent business in its fourth week at London's Odeon, Leicester Square—has opened to commensurate takes on current initial pre-releases.

Playing along the South Coast at Brighton, Bournemouth, Worthing and Torquay, the picture has been achieving solid business.

Kenneth More stars with Danielle Darrieux in this screen version, which co-stars Susannah York and Claude Nollie.

TV covers Mary Peach on provincial tour

TELEVISION coverage was one of the major results of a provincial personal-appearance tour by Mary Peach for her latest picture "No Love for Johnnie."

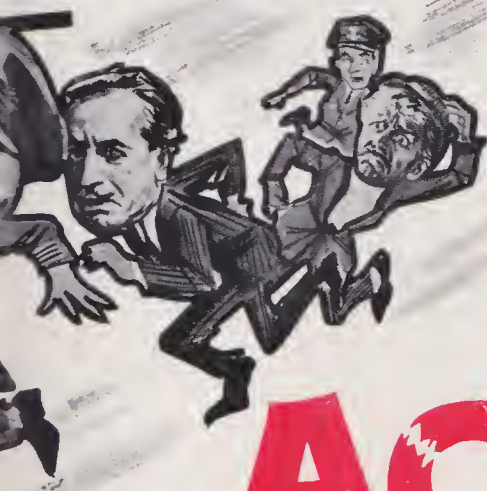
Miss Peach attended press receptions and screenings at leading CMA theatres in eight cities. Five regional tv stations included film clips and interviews with the star in their magazine programmes.

Award for 'Pollyanna'

WALT DISNEY'S "Pollyanna" has been cited by the New York Federation of Motion Picture Councils as the best family film of 1960.

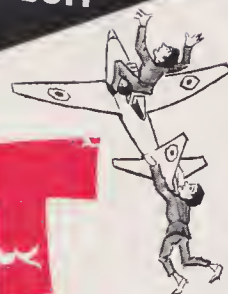
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GROWTH OF AN INDUSTRY

Part of Stage D in ATV's new £4,000,000 Studio Centre at Elstree, which was opened on 7th April by Dr. The Rt. Hon. Charles Hill, P.C., M.P., Chancellor of the Duchy of Lancaster.

ASSOCIATED TELEVISION LIMITED



ATV TRANSFORMATION AT ELSTREE

OLDEST STUDIO IS NOW THE MOST MODERN

TEN years ago the little film studio at Highbury was the scene of an experiment which has had far-reaching effects upon British television.

Here was developed the process of electronic film making known as High Definition Films, which was the subject of a paper given to the BKS in 1952. In this paper was described virtually the present system of television production, except for the fact that VTR did not then exist.

The authors of this paper were Norman Collins, now a director of ATV, and Terence Macnamara, its chief engineer; other technicians who worked at Highbury now have technical responsibility for other programme contractors. Thus the true technical origin of the magnificent ATV Studio just opened at Elstree was the tiny studio at Highbury.

Of course, the history of the studio goes back far beyond that period. We still tend to think of it as the Rock Studio, now that Walton has gone, probably the oldest studio in this country; subsequently, it became National before it was acquired by ATV for the production of tv films.

True, there is little more left of the Rock Studios than the four walls of each stage—even that wide passage that was designed for scenery transport has been encroached upon.

Today ATV, Elstree, is, in many respects the most technically advanced studio in this country. When all four stages are in operation it will, it is claimed, have a greater floor space than any other tv studio in the country. Unlike the rival establishment at Wembley, no oriental fanfares heralded the operational completion of the new studio: it has been on the air for the past year.

Some months ago I waded through thick mud

and saw the transformation that was being wrought. Last month I was taken round by Dennis Hintridge, senior planning and installation engineer.

So far two stages are completed: C and D, each measuring 116 ft. x 80 ft. The former retains the 36-ft. tank, which will have improved camera facilities. Stage A, measuring 80 ft. x 80 ft., and Stage B, 84 ft. x 80 ft., are still in the hands of the installation engineers, but should be in use within the next few months.

An important feature is that all four stages will be identical in lay-out and equipment, so that technicians may transfer from one to the other without confusion.

The linoleum-covered floors have been carefully levelled by means of the Taylor-Hobson optical sweep system, and are claimed to be level to within 0.15 in.

The outstanding feature of the new stages is the lighting grid, the height of which is 32 ft. from the floor. It is, I believe, the first to permit lamps being transferred from rail to rail. At frequent intervals transverse rails enable the lamp carriage to be moved across the main direction of the grid, so that lamps can be quickly concentrated wherever they may be needed.

Yet another labour-saving feature is that the lamp stores and service shop are placed at grid level between two stages, so that lamps can be easily interchanged from one stage to the next, and can be serviced, without dropping them to floor level.

Each grid carries no fewer than 240 Mole-Richardson telescopes. The whole of the lighting is by Mole-Richardson, and the lighting will,

it is reckoned, take care of the requirements of colour when it comes. The total load of the studio is no less than 2 megawatts.

Each stage is equipped with five Pye 4½ in. image orthicon cameras. Around the walls are eight connection boxes, each providing outlets for cameras, sound, and intercom. Cintel picture monitors are carried on the telescopes.

Cantilevered across one corner of each stage is the control suite. This comprises production control, vision, sound and lighting control, and behind them a VIP lounge, which will prevent people wandering into the control rooms while permitting them to see everything that is going on, on the consoles and on the floor.

The production console provides for three or four people. A particularly useful feature is that, besides the usual camera monitors, there are two transmission monitors, one of which is without DC restoration, so that the producer can see the picture just as 95 per cent. of viewers will see it. The mixing controls are duplicated to permit of "A and B" cutting, and there are no fewer than 66 different wipes obtained simply by pressing buttons. Provision is made for inlay and overlay.

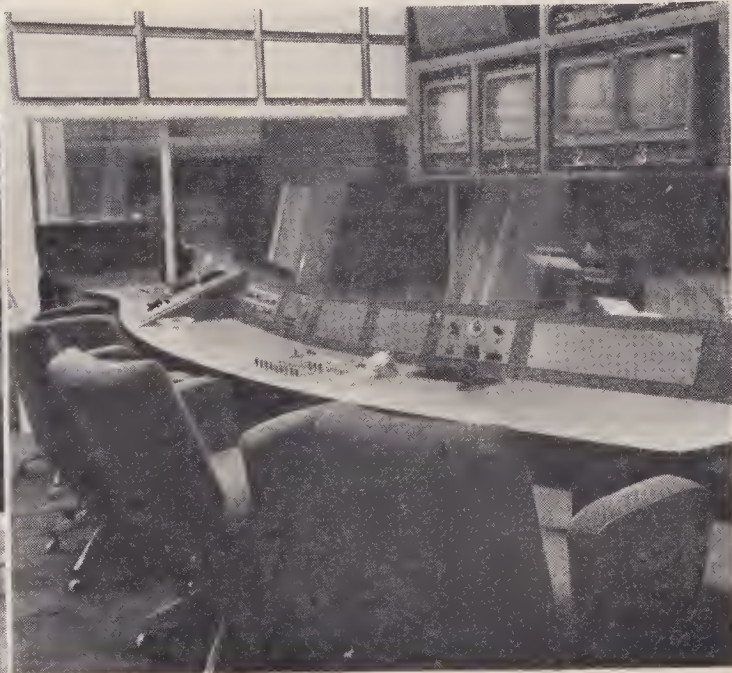
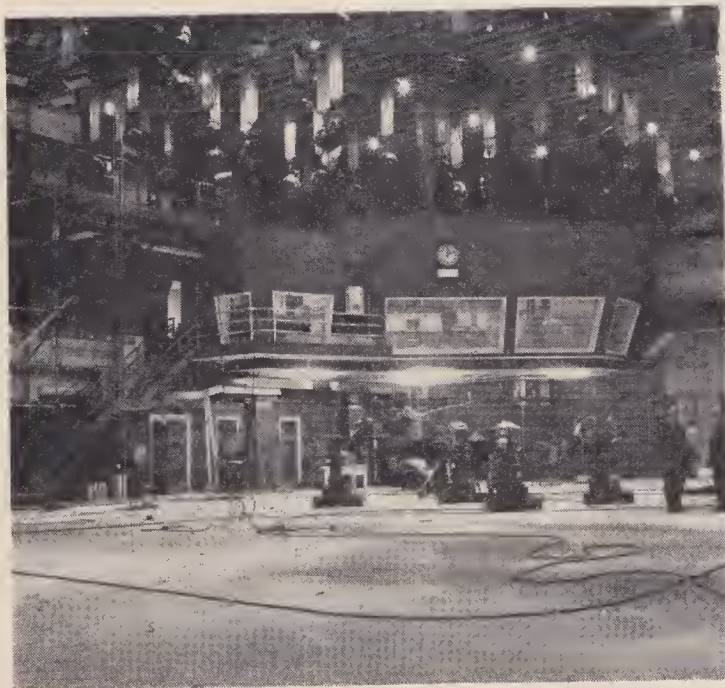
Useful feature

The vision console provides for two operators, each monitoring two cameras, and a supervisor. Another useful feature is that the camera controls on the production console are duplicated on the vision console; thus while the production crew is busy with a rehearsal, the vision crew can try out various camera settings without repeated requests for camera movements.

The sound console allows for no fewer than 34 channels. These may include not only internal sources—microphones, tapes and discs—but external sources such as radio or line.

A very large proportion of the video equipment is transistorised. This offers a number of advantages. First, three years of testing by ATV engineers have demonstrated that modern transistors are more reliable than valves. Transistors enable the bulk of equipment to be reduced to one-fifth: unit construction is widely used, and a complete unit is the size of a 20-packet of cigarettes.

Even more important, in view of the vast



A view of Studio D and its control room, and vision mixing panel shown on the right

number of circuits, is the fact that transistors generate only one-tenth as much heat, so that ventilation problems are automatically solved.

On the floor is a caption scanner built by the ATV engineers; this is controlled by Epsilon equipment from the video console. A jack field gives a very wide choice of connections of equipment.

Power distribution for all electronic equipment is provided in a panel made by Claude Lyons. Circuit-breakers have been used throughout in preference to fuses.

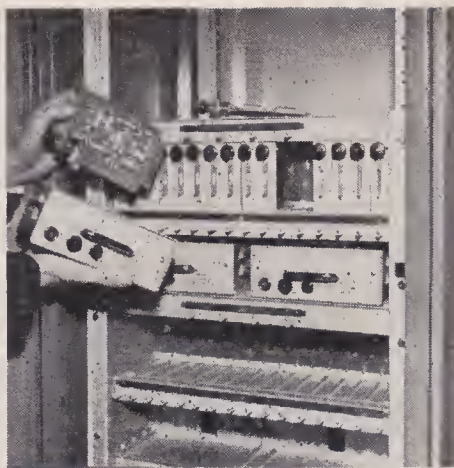
ATV claims to have the largest overseas sales of programme material. It is, therefore, natural that provision should be made for recording on any line standard; 405 lines 50 half-frames, 625 lines 50 half-frames, or 525 lines 60 half-frames. Ampex tape recorders are being installed, but at present most programme material is taped at Alpha Television in Ogle Street, W.1. where the same three standards are available. A 60 c/s supply is installed for the 525-line standard.

Lighting control is by Strand Electric. Each control room comprises 240 channels, and each knob is duplicated to provide for pre-setting; in other words, one can set up a scene on the red knobs, then, while that scene is running, set up the next scene on the blue knobs, and change over by the movement of a switch. In addition each setting can be switched to a memory bank covering 20 scenes, so that the whole of a programme can be pre-set.

The lighting consoles control dimmers on the floor above. These are of the reactor type, which generate far less heat than resistors, but are otherwise of the familiar Strand Electric type. Channels are available for 2, 5, and 10 kW circuits.

On the third floor is the ventilation plant. Particular care has been taken in the positioning of the inlets to prevent draughts which might disturb drapes.

I mentioned previously that the wide corridor between stages had been encroached upon. This



Power distribution equipment

has provided space for make-up and wardrobe rooms opening directly off each stage, as well as equipment store and a small service shop.

Facilities behind the actual studios will make the new plant almost completely self-contained. A scoring stage, dubbing and projection theatres, film and music libraries, and cutting rooms, are all planned for completion in the near future.

Every week ATV has to construct and erect 28,000 square feet of scenery. In the Studio Facilities building this will be built on the top floor and assembled and painted on the second floor; enormous lifts are being installed for transporting it to trucks to carry it to the stages. Provision is also being made for painting backcloths and cycloramas up to 140ft. x 24ft. Also in this building will be a large props department.

Technical facilities will be housed in another building, which will include the central apparatus room, the central pulse generating and distributing equipment, telecine and Ampex equipment. Besides operating on all three line standards it will provide facilities for standards conversion.

Rehearsals

At present, rehearsal rooms for the various tv companies are dotted all round London, and still the stages are unnecessarily occupied with rehearsals. A seven-storey building now under construction will provide 14 rehearsal rooms, as well as production and administrative offices.

Transport is an important activity of ATV. A large transport building will provide garage space for everything from OB vans and portable radio towers, to private cars. This building will also include maintenance shops and a petrol store.

Fittings supplied by G. and S. Allgood, architectural ironmongers, were mainly of the company's new improved aluminium, Olympium. It was, of course, necessary to maintain robustness for practical use, but the designs selected were contemporary in form.

Instead of the usual surface mounted panic bolts, the company supplied mortice panic bolts with timber cross-pads instead of the standard metal ones. This enabled the architects to design without being affronted with large pieces of unsightly metal.

A large number of Allgood's "Wraith," completely concealed overhead door closers enabled clear and dust-free door lines to be maintained.

My tour concluded in the very pleasant restaurant—in contrast to the rest of the plant an attractive wood building, providing waitress and cafeteria service for 500.

With all the facilities afforded by the new studios, the Wood Green studio will be retained for shows requiring large audiences.—R. N. C.

NEW IDEAS IN LIGHT AND EQUIPMENT

THE majority of items of Mole-Richardson equipment installed in the new ATV Studios are already known the world over. There are, however, several items of recent design not yet so well known, which call for special mention.

The Type 750 "Super Pup" is an extension of the well-known 500 "Pup." Efficient ventilation and an improved medium bipost holder, designed and manufactured by Mole-Richardson, enable it to be burned with a 500 watt or 750 watt lamp for prolonged periods without danger of the overheating which so often impairs performance and life of the lamp.

An optical system which employs a new 7in. lens gives an increased light intensity and at full flood gives a wider beam divergence than the type 500. Top opening of the lamphouse gives quick and easy access for servicing and lamp changing. The design also makes it very suitable for pole-operation.

The Twin Scoop consists of two Scoops mounted as one soft light unit with single pole-operation. It will light a very useful area and effects a saving in lamp setting time, especially when lighting large sets.

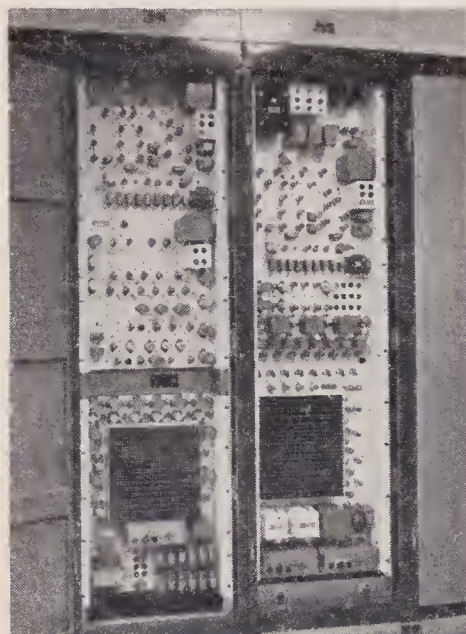
Stability

Telescope Suspension Units, which operated—either by hand or by air tool—for elevation adjustment, have a special roller carriage to give both stability and ease of movement along the grid channels and to make them manoeuvrable from one channel to another on the special grid change-over system used by ATV.

Mole-Richardson tv camera crane embraces the latest additions to the well-known Mole-Richardson MPRC camera crane.

A platform for the operator controlling the tracking is mounted at the rear of the crane and has a wheel operating the geared steering. The driving motor control is conveniently positioned and gives the usual smooth control over the speed range of a slow crawl to maximum tracking speed, and rapid acceleration as required.

The brakes are also controlled from this position; they are hydraulic to all wheels and give an extremely smooth and safe braking action. These controls allow the crane itself to be operated efficiently by two men.



Vision mixing equipment

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Production

by JOHN CHAMP

I SHOULD THINK that when the picture that Monty Berman and Bob Baker are making at Twickenham comes out, self-respecting thriller writers will tend to hide themselves from the public gaze, avoid their publishers, and, in extreme cases, even lay off thriller writing for a fortnight or so.

For these two fiendish film-makers are in the process of putting a bomb under the writers that will send sky-high all the gimmicks that have been their standby for years.

The picture is called—at the moment—"What A Carve Up." In it they've got: the big, old, lonely house on the Yorkshire moors, the odd assortment of guests gathered to hear the will, the telephone wires down, the bogs that bar getting to the village, fog, hail, thunder—and howling dogs.

Getting down to details they also have: the oak panelled lounge with one sliding bookcase, one revolving bookcase, and an oil portrait in which the eyes become spyholes.

They have bodies in the basement, bodies in the grounds. In fact, you name a spot—and you'll be in spitting distance of a corpse.

Even the poisoned dart that comes whizzing from behind the portrait is taken care of. So is the mysterious butler who limps. Only in this film, Michael Gough never seems too sure on which side to limp.

Says Bob Baker, "The only thing that we haven't got is a monster from outer space." But I imagine even that could be accommodated at a pinch.

Atmosphere

Have you ever read about the beautiful chandelier that suddenly parts from the ceiling to become a ready-made bonce basher? They've got one.

The scriptwriters are Ray Cooney and Tony Hilton, a couple of actors who turned in the screenplay from a novel called "The Ghoul."

The set-up gives an appropriate atmosphere for comedians like Sidney James and Kenneth Connor to operate. "Mind the doors, please. Gloucester Road next stop," was one of Connor's off-the-cuff comments as he slid into a secret passage.

Monty Berman, who lights as well as co-produces, is giving it a macabre atmosphere which is, he says, "all slightly overdone."

I asked director Pat Jackson about the problem of keeping a balance between thrills and laughs. "It's a thing you can't be absolutely sure about until the film is finished," he said.

That's why he's taken the precaution of shoot-

ing one or two alternative scenes. One, for example, had Shirley Eaton letting out a blood-curdling scream. Then he shot it again without the scream.

Jackson emphasised that it won't be a horror picture. "It's basically a thriller—which we hope will keep everyone laughing for ninety minutes," he says.

Disguised as a studio correspondent I investigated for the best part of a day. But I have to admit that I didn't unmask the villain.

But I have no doubt that in my role of the brilliant amateur who makes the police look idiots I have solved the problem.

I mean, look at it this way. There's Pat Jackson, obviously having the time of his life, and looking the most amiable and innocent person on the floor.

But I didn't see him once risking his haircut under that chandelier as the others did.

It's the sort of slip an avid thriller reader can spot with consummate ease.

It's up to the Yard now. They can take the credit, of course. They usually do in this type of story.

PRODUCER Jules Buck ("The Day They Robbed The Bank Of England") has got an amusing sounding comedy on the stocks that he hopes to put into production in late June.

It's called "Operation Snatch," and is based on an incident during the war when the Barbary apes of Gibraltar were getting low in numbers through death and sickness.

The legend goes, of course, that if the apes leave Gib. it'll be the end of British rule, so they're on the unit strength.

Churchill, I gather, took time off from the Herculean effort of organising Britain's war effort to order immediate replacements.

But it's not all that easy to lay your hands on these sort of apes.

And that's where the comedy arises. Paul Mills, who directs MGM's publicity at Boreham Wood so successfully, wrote the original treatment which Alan Hackney is now scripting.

Jules Buck will be co-producing with actor Peter O'Toole (they recently formed their own production company, Keep Films) for Bryanston.

EVERY NOW and then an art director comes along and pulls something out of the bag that really gives everyone something to shout about.

This week it's Michael Stringer who deserves the accolade for the dressings he has given to the Walt Disney production, "The Prince And the Pauper," at Shepperton.

It's Mark Twain's story of a boy heir to a throne who changes places with a pauper who is his double.

The action takes place in the 1500s.

One of the sets calls for a reproduction of London Bridge. It's certainly a splendid piece of work. It stretches the whole length of one stage—and bursts through sliding doors into a second.

Diminishing arches over the bridge give it an even greater impression of depth. On each side of the bridge are the tiny shops that were on the scene at the time.

And adjoining the bridge are the tiny hovels

of Pudding Lane where the peasants slept on straw, and where the pauper was born.

All the buildings have been built on wheels so that they can be floated easily.

And despite the big sets (the coronation of Edward VI is another one), and the fact that the film is being shot in colour, director Don Chaffey expects to be completed in eight weeks.

One thing that helps speedy production is the use of the storyboard technique for the whole film.

Says associate producer Hugh Attwooll, "You spend money on a sketch artist doing it this way. But you save this—and more—by the time you get on the floor."

This way, of course, you never get the problems that arise because there's a gap in a set that's in frame.

The technique is easy to operate for Chaffey. For he came across it in making a host of tv commercials.

He started making them, in fact, nine months before commercial tv opened in this country. And one year he shot the equivalent of nine features in commercials and half-hour tv plays.

+ + +

THE Bob Hope-Bing Crosby picture, "The Road to Hong Kong" is to go into Shepperton in mid-July.

Norman Panama (directing), and Mervin Frank (producing), are now writing the script.

The production manager is Bill Kirby.

Lighting cameraman will be Jack Gillyard.

SHOOTING NOW

ABPC ELSTREE.—"Francis Drake" (tv series).

BRAY.—"The Gold Inside" (Hammer for Columbia), producer Michael Carreras, director Quentin Lawrence.

MERTON PARK.—Television commercials and documentaries. "Man At The Carlton Towers," producer Jack Greenwood, director Robert Tronson.

PINEWOOD.—"Raising The Wind" (Anglo), producer Peter Rogers, director Gerald Thomas.

SHEPPERTON.—"The Innocents," producer/director Jack Clayton; "The Devil's Daffodil" (Britannia/British Lion), producers Steven Pallos and Donald Taylor, director Akos Rathonyi; "On The Fiddle" (Anglo Amalgamated), producer Benjamin Fisz, director Cyril Frankel. "The Prince and the Pauper" (Disney), director Don Chaffey. "That Uncertain Feeling" (British Lion), producers Frank Launder and Sidney Gilliat, director Sidney Gilliat. "The Valiant," producer Jon Penington, director Roy Baker.

CHALK FARM.—Television commercial, TWICKENHAM.—"What A Carve Up," producers Robert S. Baker and Monty Berman, director Pat Jackson.

MGM BOREHAM WOOD.—"She'll Have To Go" (Anglo), producers Bob and Jack Asher, director Bob Asher.

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Television

by TONY GRUNER

ROYALTIES for writers, or no more television film production in Britain. This is the crux of a rapidly developing crisis which may ultimately affect all television film production in this country.

The claim for royalties or residuals has long been the battle cry of the Television and Screen Writers' Guild. Now it appears that the Organisation feels that it is strong enough to ensure that their members receive these extra payments.

Already it is rumoured that the Guild has submitted a polite request to Independent Television Corporation that residuals or extra payment should be given to those writers responsible for the scripts of Sir Francis Drake, and for writers engaged on "Ghost Squad" which is a joint production sponsored both by The Rank Organisation and ITC.

Not only ITC will be involved in these new Guild moves. Every company, whether independent or involved with the BBC and ITV, which wishes to go into tv film production can expect that Kim Honess and his general council will be on to them.

The Guild, apparently, has received assurances from its colleagues in the States that any move to secure residuals will be supported by the U.S. members of the Screenwriters' Guild.

The Guild points out that if a British script-writer is engaged to write an episode for a series in the States, his contract will guarantee him residuals. Moreover if an American writer worth his salt is engaged on a series over here he will expect the same thing.

For British writers working on a series for the world market, there are no residuals.

Only one producer, Hannah Fisher, signed an agreement with the Guild about royalties, but no series have been made by that company since then.

Kim Honess, general secretary of the Guild, told me this week:

"Feeling of the membership is very strong on this question and a failure to meet us on this question might prove to have severe consequences.

"While we have no wish to threaten anyone about the issues involved in royalties, we believe the Guild is now strong enough to exert pressure where it would hurt most.

"Certainly we don't intend to allow our members to be denied the payments entitled to them and we can only hope British or American producers planning to make series in this country, wake up to the fact before it is too late."

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In the meantime Leslie Harris, head of production for ITC, is in the States discussing further production plans for his company.

When he returns the industry is likely to see the first major trial of strength between the Guild and the industry over the issue of royalties.

ABC TELEVISION is embarking on a number of important activities involving public relations at the highest level. The network is not only concerned with its general brand image seen in the eyes of the industry and network viewers, it seeks to attract to the company and to hold the existing creative talent such as the directors, writers and set designers who work for Armchair Theatre.

This is the reason behind the news that the company is embarking on two

new artistic and cultural ventures. The first is the presentation of a Midland Festival of Ballet in association with Anton Dolin at the Coventry Theatre on July 11.

The second is the decision to mount a West End production in May of "Progress to the Park," by Alun Owen, directed by Ted Kotcheff, designed by Timothy O'Brien with Billie Whitelaw and Tom Bell.

This project will be undertaken in association with the West End impresario Harold Fielding.

It is understood that both these projects, which are enthusiastically supported by ABC's board of directors, will shortly be followed by a number of others. A figure has been generally agreed on for ABC's active participation in the theatrical world of art and drama.

The Midland Festival of Ballet will be supported by a group of internationally known dancers which Dolin is forming for the programme. They will be accompanied by the London Philharmonic Orchestra conducted by Anatole Fistoulari.

Colette Marchand, John Gilpin, Carla Fracci prima ballerina of La Scala, Milan, and Kjeld Noack and Margarethe Schanne premiere dancer and prima ballerina of the Royal Danish Ballet will be among the artists appearing for ABC.

Extracts from the programme will also be recorded by ABC's Light Entertainment department under the supervision of Brian Tesler and will be televised later in the year. Cost of the network's patronage for this event is believed to be in the region of £10,000—minus the moneys likely to be accrued through the ballet's transmission.

+ + +

IN 1958 ABC televised the Midland Festival of Arts from Coventry Cathedral. This, however, is the first time that the network has been involved in the presentation of a ballet programme in the theatre.

Said Howard Thomas, managing director of ABC Television, who conceived the project: "Television takes a lot from the theatre—we all owe a lot to the theatre. We are hoping that television will not only give something back to the theatre—but make it a dividend.

"In conjunction with the participation in the Provincial tour and West End presentation of "Progress to the Park," the Midland Festival of Ballet acknowledges the company's debt to the Theatre."

The joint sponsorship of "Progress to the Park" with Fielding comes at a crucial time for ABC Television. Faced with a fortnightly projection of its drama on the network instead of once a week, and its need to hold the loyalty of its top flight writers, directors and designers, the decision to promote ABC's creative talent in the live theatre will be undoubtedly welcomed by the people concerned.

For Sydney Newman head of drama for ABC it will encourage more of the best writers to submit their work to his department and to hold on to his lead in presentation of original television drama.

It will encourage his directors to keep to the peak of their creative knowhow and will naturally give added prestige to Armchair Theatre in the television industry.

Indicating that the sponsorship of "Progress to the Park" is not an isolated venture on the part of his company Thomas said: "ABC has already taken practical steps in this direction with grants to Sadler's Wells and the repertory theatres, and with our scheme for trainee directors in repertory companies. Sydney Newman and I both hope the presentation of 'Progress to the Park' will be only the first of a series of projects in which writers, directors and actors who have made their names in ABC's Armchair Theatre will have opportunities to make an equal impact in other media."

REVIEWS FOR SHOWMEN—continued from page 9

*Shadow Of The Cat, The 79 min. (X)
(Rank/Universal)—British

Andre Morell ...
Barbara Shelley
Conrad Phillips

"Turn of the century" spinechiller telling how wealthy woman's cat scares to death her mistress's murderers. Tale unusual, acting competent, direction resourceful, photography effective and fade-out showmanlike

Very good British macabre (NC)

World of Apu, The ... 106 min. (U)
(Contemporary)—Indian

Soumitra Chatterjee
Sarmila Tagore
S. Alok Chakravarty

Domestic Indian-made drama dealing with a young Bengali's brief but idyllic married life, his hatred for his baby son and his final reconciliation. Treatment sympathetic, acting and direction admirable, interesting local settings

Excellent specialised audience booking (C)

Chapter Play

Four Winds Island
(CFF)—British

... Eight instal-

ments of
approx 15
min. each (U)

Pauline Letts ...
Michael Peake
Amanda Coxell

Children's adventure story set among the Scilly Islands. Story slightly involved but with plenty of action. Suspense angles effective. Acting, direction and photography good

Good children's matinee serial (CC)

(C) SUITABLE FOR CHILDREN

*BRITISH QUOTA PICTURE

(CC) EXCELLENT FOR CHILDREN

(NC) NOT FOR CHILDREN

†IN COLOUR

The Big Gamble

Twentieth Century-Fox. American. (U) CinemaScope. Photographed in De Luxe Color. Featuring Stephen Boyd, Juliette Greco and David Wayne. Produced by Darryl F. Zanuck. Directed by Richard Fleischer. Written by Irwin Shaw. Director of Photography, William Mellor. Musical Director, Maurice Jarre. 100 minutes. Release May 22, 1961

RUGGED, alfresco suspense melodrama, with triangle overtones. Superbly photographed in CinemaScope and De Luxe Color, it concerns a party of three, two men and a young woman, who embark on a ten-ton lorry trek across West Africa's wilds and have many spectacular near squeaks before they finally reach their goal and collect. The unusual tale, adequately acted and lightly buttressed by humour and sex, provides a valid excuse for putting the truck through its paces. Its initial action is a trifle uneven, but the concluding chapters, vividly depicting the lorry thundering over animal tracks, fording a swollen river and careering down a mountain pass, are positively breathtaking. The film will grip all classes and ages. Excellent general booking.

Story.—Vic Brennan, a lusty young Irishman, and Marie, his volatile Corsican bride, visit Dublin and ask Vic's straitlaced family for a loan of four thousand pounds so that they can start a West African trucking business. The sum is advanced on condition that Cousin Samuel, a bank clerk, goes along, and some weeks later Vic, Marie and Samuel, together with a ten-ton lorry, land on the African coast. Samuel loses the truck's Customs papers, but Francois, a friendly French naval officer, solves their problems. Meanwhile, Vic hits the bottle and buys three hundred cases of canned beer, which he assures Marie and Samuel they can re-sell for a big profit at remote Jebanda, their destination. They run into all sorts of trouble and Hans Kalenberg, a wily old African guide, who nearly takes them for a ride. Samuel contracts a fever, and while delirious confesses his love for Marie, but his ardour cools on his recovery. Crossing a river, Vic is knocked unconscious by a floating log, but Samuel saves him from drowning. Marie then occupies the driving seat, but the brakes fail and the lorry tears downhill. It finally hits a tree and overturns, but in sight of Jebanda!

Production.—The picture, which gathers story threads in a Dublin parlour, opens briskly, stalls as it reaches West Africa, but quickly goes through the gears once the beer-laden truck begins its hazardous trek. Juliette Greco is a spirited Marie; Stephen Boyd makes a muscular Vic; David Wayne scores as the accountancy-minded Samuel; and Gregory Ratoff introduces apt humour as the unmitigated scoundrel Kalenberg, but the lorry is the real star of the show. The thrills steadily pile up, each more spectacular than its forerunner, and the cumulative effect is terrific. Full marks for the cameraman who risked getting run down a thousand times in order to "shoot" the truck from every conceivable angle. The film's a real corker.

Points of Appeal.—Wholesome tale, popular and competent cast, gripping highlights, authentic backgrounds, brilliant photography, CinemaScope, De Luxe Color and U certificate.

All Hands on Deck

Twentieth Century-Fox. American (U). CinemaScope. Photographed in De Luxe Color. Featuring Pat Boone, Barbara Eden and Buddy Hackett. Produced by Oscar Brodney. Directed by Norman Taurog. Screenplay by Jay Sommers. Director of Photography, Leo Tover. Musical Director, Pete King. 98 minutes. Release May 8, 1961

BREEZY, good-humoured "navy lark," with CinemaScope, De Luxe Color and songs. It's about a handsome young American lieutenant and a comely girl reporter who experience a hectic passage to happiness through a Red Indian ratings' wild antics. The tale is not particularly subtle, but resourceful team work by silver-throated Pat Boone and curvaceous Barbara Eden, exuberantly supported by Buddy Hackett, a fair knock-out as the tomabawking matelot, keeps the artless fun on an even keel. What's more, the backgrounds are authentic and give essential contrast to the fooling, and all the tunes tickle the ear. Very good star light booking.

Story.—While on leave from the USS St. Clair County, Shrieking Eagle Garfield, a well-breeched Chickasaw Indian sailor, goes to the local cinema. He sees a conventional western, takes umbrage at braves biting the dust and gives the hall the once over with his little hatchet. Lieutenant Victor Donald and Ensign Rush promptly arrive on the scene and set a trap for Garfield, but net Sally Hobson, an attractive reporter. In order to follow up her story, Sally visits the St. Clair County on Christmas Day, but all the officers are on leave, except Victor. Garfield returns unexpectedly, carrying Owasso, a live turkey, but the cook hasn't the heart to kill the bird. Garfield makes a pet of Owasso and Lieutenant Commander O'Gara, the ship's skipper, infuriated by Garfield's madcap activities, assigns the Indian to Victor as permanent aide. There is more trouble over the bird, but it eventually finds a pelican mate. During all this, Victor is frustrated in his attempts to make Sally his bride, but, following the ship's inspection by a peppery Admiral, Victor and Sally get hitched, and Owasso becomes a father!

Production.—The picture smoothly blends comedy and romance against impressive battleship and shore-station backgrounds and plunges into uninhibited farce as it approaches its riotous climax. Pat Boone's ingratiating personality and vocal accomplishments atone for his limited acting ability as Victor; Barbara Eden is easy on the eyes as Sally; and Buddy Hackett establishes laughable character as the unpredictable Garfield. Dennis O'Keefe and Gale Gordon also make their presence felt as the Lieutenant Commander and the Admiral, and so does Owasso, the turkey. The parallel "love interest" between the turkey and the pelican heightens the humour, the songs are bound to catch on, and the curved screen and colour complete the transparent, yet engaging, oracle.

Points of Appeal.—Happy tale, hit parade star, first-rate support, excellent staging, CinemaScope, De Luxe Color and U certificate.

The Shadow of the Cat

Rank-Universal. British (X). Featuring André Morell, Barbara Shelley and Conrad Phillips. Produced by Jon Pennington. Directed by John Gilling. Written by George Baxt. Director of Photography, Arthur Grant. Musical Director, Mikis Theodorakis. 79 minutes. Release May 1, 1961

"TURN - OF - THE - CENTURY" thriller, swivelling on an eerie mansion. It tells how a wealthy woman's pet cat slowly but surely scares to death those who had murdered her mistress for gain. The players easily meet acting demands, but it is the director's clever plugging of pussy against forbidding backgrounds that gives the unusual plot edge. A fascinating and suspenseful creepie, put over without recourse to cheap blood-chilling tricks, it'll intrigue and grip both sexes. Having clearly proved that "horrific" melodrama need not be served with "tomato sauce," it should have been given an A and not an X certificate. Very good British macabre.

Story.—Ella, rich wife of Walter Venable, a grasping individual, is killed by her husband and two servants, Clara and Andrew, generously provided for in Ella's will. The crime takes place at Ella's lonely country house and the only "witness" is Tabatha, Ella's cat. The murderers give some explanation for Ella's disappearance, but Beth, the old woman's favourite niece, and Michael, a local newshound, are not satisfied and nose around. Tabatha's menacing behaviour gets on the nerves of Walter, Carla and Andrew and they plan Tabatha's demise. Andrew traps Tabatha in marshlands, but trips up and is drowned. Tabatha then pounces on Clara and she falls to her death. Meanwhile, Walter is taken ill, but later Tabatha enters his room and he has a fatal heart attack. Eventually, Ella's will is found and Beth, who inherits everything, marries Michael. When new tenants move into the mansion Tabatha is around and gives them a knowing look.

Production.—The picture, which wisely bypasses the laboratory and the werewolf's bole, firmly bases its story on the saying that "conscience doth make cowards of us all." The cat's piercing and condemning eyes haunt the killers and the thrills spring from their well-founded fears that their sins will find them out. André Morell convinces as the conniving and jittery Walter; Freda Jackson and Andrew Crawford are no less effective as the frightened Clara and Andrew! and Barbara Shelley and Conrad Phillips make the most of the conventional love interest as Beth and Michael, but it's Tabatha, the cat, who steals the honours. Expertly handled by director John Gilling and ace cameraman Arthur Grant, the cat enables the play to jump from one exciting scene to another while justice is being served. The antimacassar and aspidistra atmosphere heightens effect, and the dialogue is intelligent.

Points of Appeal.—Holding and novel story, good characterisation, imaginative direction and camera work, showmanlike fade-out, and apt title.

Macbeth

BLC. British (U). Photographed in Technicolor. Featuring Maurice Evans, Judith Anderson and Michael Hordern. Produced by Phil C. Samuel. Directed by George Schaefer. Director of Photography, Fred A. Young. Musical Director, Muir Mathieson. 108 minutes. Release not fixed

MEDIEVAL melodrama, based on Shakespeare's dark, dank, yet verbally exciting play. Finely photographed in Technicolor, it deals with the ugly machinations of Macbeth, a Scottish general married to an ambitious spouse, who, intoxicated by witches' flattering predictions, "stole" the Scottish throne, but subsequently fell to the sword. A first-rate cast skillfully handles the powerful and angry amalgam of sorcery, treachery and stark villainy, while appropriate spectacle punctuates the magnificent language. Its integrity should definitely win the intelligentsia's plaudits, but, lacking star values, it stands little chance in average halls. Outstanding British art house booking.

Story.—Returning triumphant from war, Scottish Generals Macbeth and Banquo are stopped in the woods by three witches. They tell Macbeth that he will be Thane of Glamis, Thane of Cawdor and King hereafter. The first two predictions quickly come to pass, but Macbeth, spurred by his ruthless wife, hastens the third. He kills King Duncan of Scotland and seizes the throne. Duncan's son, Malcolm, and Duncan's close friend, Macduff, escape. The crown rests uneasily on Macbeth's head and to retain it Macbeth wantonly murders others, including Banquo and Macduff's wife and family. Macbeth's heedless crimes play on Lady Macbeth's conscience and she destroys herself. Meanwhile, Malcolm and Macduff prepare for battle and ultimately their forces, cleverly camouflaged, vanquish in mortal combat and the former is slain.

Production.—The picture, which, incidentally, clearly proves that the world was plagued by psychopaths long before Alfred Hitchcock got cracking, soft pedals on the witches and curbs bloodshed, but nevertheless has many gripping moments. Maurice Evans contributes a skillfully graduated performance and prevents the play from becoming a one-man show as Macbeth; Judith Anderson strikes a poignant note as the remorseful Lady Macbeth; Michael Hordern impresses as Banquo; and Ian Bannen and Jeremy Brett are equally well cast as Macduff and Malcolm. The supporting players, too, are hand-picked. Its staging, camera work and musical accompaniment are, like the cast, well high impeccable. In short, the film does justice to the Bard, but is inevitably a talking, rather than an action, piece.

Points of Appeal.—Famous story, talented players, realistic settings, compelling rhetoric, Technicolor and British label.

Cry for Happy

BLC. American. (A) Cinemascope. Photographed in Technicolor. Featuring Glenn Ford, Miiko Taka and Donald O'Connor. Produced by William Goetz. Directed by George Marshall. Screenplay by Irving Brecher. Director of Photography, Burnett Guffey. Music by George Dunning. 101 minutes. Release May 15, 1961

ROMANTIC comedy, with Japanese backgrounds. Beautifully photographed in Cinemascope and Technicolor, it concerns four American sailors who find accommodation at a geisha house, but avoid trouble from the authorities by claiming that the place is an orphanage. The central idea is bold, but the whitewashing of geishas and a saccharine approach to miscegenation—two "gobs" marry "comfort" girls—denies the overall pep and piquancy. The play, like the more serious minded "Sayonara," is hardly the masses' cup of tea. Ticklish light booking.

Story.—Andy Cyphers, a U.S. Navy cameraman, and his men, Murray Prince, George Washington Suzuki and Lank, spend their leave in Kyoto. Through Endo, a Japanese film producer, they secure billets at an "off-limits" geisha house, occupied by four girls, Chiyoko, Harue, Hanakichi and Koyuki. Before long, Andy and Chiyoko, Murray and Harue, Suzuki and Hanakichi, and Lank and Koyuki, pair off. During the showing of a film made by Endo for both the Yanks and the Japanese, the boys are seen and photographed nursing Nipponese

infants and the word spreads that they have turned the geisha house into an orphanage. The newspapers headline the story and complications arise, but donations pour in and eventually the "orphanage" becomes a reality. Meanwhile, Murray and Harue, and Suzuki, an American-Japanese who doesn't speak Japanese, and Hanakichi, get spliced. At the fade-out, there is a hint that Andy and Chiyoko are also on the road to matrimony.

Production.—The picture suggests through its encouragement of mixed marriages between the Americans and Japs that the Yanks have forgotten Pearl Harbour, but although the Americans' memories are short the comedy, unfortunately, is not. Glenn Ford gives a characteristic performance as the resourceful Andy; Donald O'Connor never sings or dances, but is frequently on his toes as Murray; and James Shigeta and "alpenstock" Chet Douglas register as Suzuki and Lank. Miiko Taka, Miyoshi Umeki, Michi Kobi and Tsuruko Kobatachi are quite pretty, though, like most Orientals, practically expressionless as Chiyoko, Harue, Hanakichi and Koyuki. The supporting players, too, make the most of the uneven script. Its orphanage sequences may charm the womenfolk, but the humour is more laboured than broad. The biggest laugh comes from an Eastern "western" fluffed by Endo. It's pure burlesque and shows up the rest.

Points of Appeal.—Stars, slight feminine angle, some amusing moments, sharp dialogue, pleasing backgrounds, Cinemascope and Technicolor.

The Little Shepherd of Kingdom Come

Twentieth Century-Fox. American (U). Cinemascope. Photographed in De Luxe Color. Featuring Jimmie Rodgers, Luana Patten and Chill Wills. Produced by Maury Dexter. Directed by Andrew D. McLaglen. Screenplay by Barre Lyndon. Director of Photography, Floyd Crosby. Music by Henry Vars. 79 minutes. Release April 24, 1961

CIVIL WAR romantic melodrama, presented in Cinemascope and De Luxe Color. It illustrates through an ambitious country lad's checkered experiences the cruel and ugly repercussions of internecine strife, but artfully ends on a happy note. There are obvious cuts, but the leading characters, competently portrayed, remain in sharp perspective, while the popular love interest, or rather interests, effectively balance vivid battle sequences. It'll satisfy the "ninepennies" and family. Good average "programmer."

Story.—Chad, a hard-working Kentucky Mountain orphan, is bonded to Nathan Dillon, an evil fellow, as a shepherd. Chad runs away and Dillon pursues him, but Caleb Turner, a blacksmith and schoolmaster in Kingdom Come, a small rural community, befriends Chad. Melissa, Turner's daughter, takes a liking to Chad, but Chad, keen on an education, leaves for Lexington, a horsey Southern town, and Major Buford, a wealthy, though childless, property owner, adopts him. Through Buford, Chad mingles with Lexington's upper-crust, and he and Margaret, daughter of General Dean, a Confederate brass-hat, fall in love. Suddenly, the Civil War starts, Chad joins the Union Forces and he, Major Buford and the Deans are estranged. The Turners and Dillon, too, become involved, and both sides suffer heavy casualties. At the end of hostilities, old scores are wiped out and Chad and Melissa, more his type, marry.

Production.—The picture doesn't leave much to the imagination, yet has genuinely moving moments and spectacular combat highlights. Jimmie Rodgers is no glamour boy, but easily meets acting demands as Chad; Luana Patten and Linda Hutchings contrast as Melissa and Margaret; and Chill Wills registers as the rich, but lonely, Buford. Its supporting players also seize their chances. The scenes of the Southern aristocracy enjoying their privileges are particularly revealing and by emphasising the wide social gulf between the Confederates and the Northerners sharpen story point. The film deserves to live down its soppy title.

Points of Appeal.—Crowded story, competent cast, popular sentiment, rousing battle sequences, Cinemascope, De Luxe Color and U certificate.

Jet Over the Atlantic

Warner-Pathe. American (A). Featuring Guy Madison, Virginia Mayo and George Raft. Produced by Benedict E. Bogaus. Directed by Byron Haskin. Screenplay by Irving H. Cooper. Director of Photography, George Stahl. Music by Lon Forbes. 78 minutes. Release May 8, 1961

"SUSPENSE" melodrama, unfolded way up in the clouds. It's about a handsome fellow, framed for murder, who, while under escort, prevents a giant air-liner, menaced by a maniac, from crashing. The passengers' reactions follow a familiar pattern, and the ending is much too pat. Its list of players reads like a "Who's Who," yet, oddly enough, it's weighed down by its cast. Very moderate "double bill."

Story.—Brett Matoon, a former Air Force pilot, is wrongly arrested for murder in Chicago, and Stafford, an FBI agent, escorts him to New York. The plane's passengers include Jean Burney, Brett's dancer fiancée, Dean Halltree, a well-known church dignitary, and Lord Leverett, a man unbalanced by the death of his daughter, who has put a time bomb containing poison gas in the plane's "hold." During the flight the Dean marries Brett and Jean, but shortly afterwards the bomb goes off and the fumes suffocate the co-pilots and some passengers. Leverett is shot and Brett moves into the cockpit, eventually bringing the aircraft down safely. Meanwhile, the thug who had framed Brett confesses.

Production.—The picture, which hinges on Leverett's aberration, teems with inconsistencies and incredibilities and these reduce its drama to a pretty low level. Guy Madison, Virginia Mayo, George Raft and George Macready are Brett, Jean, Stafford and Leverett, and other established players fill the supporting roles, but neither is flattered by his or her part. Compared with "The High and the Mighty," from the same stable, or rather hangar, it's a crumpled kite.

Points of Appeal.—Title and cast.

Gun Fight

United Artists. American (U). Featuring James Brown, Joan Staley and Gregg Palmer. Produced by Robert E. Kent. Directed by Edward L. Cahn. Screenplay by Gerald Drayson Adams and Richard Schayer. Director of Photography, Walter Strenge. 67 minutes. Release May 22, 1961

TIGHTLY PACKED outdoor melodrama. It concerns two brothers, one good and the other bad, whose paths cross, and ends in the latter reforming and nobly biting the dust and the former finding a comely wife. The leading characters never pull their punches and neither does the only feminine one that matters. It has just enough romance to satisfy the fair sex, and the climax is nothing if not salutary. Reliable "second."

Story.—Wayne Santley, a forthright fellow, rescues Nora Blaine, a spited damsel, from hold-up men while on his way to join his brother, Brad. Brad is actually a member of a rustling gang and when Wayne finds out he and Brad part company. In due course, Wayne marries Nora and establishes his own home-stand. Later, Brad reforms and becomes Wayne's partner, but Pawnee, Brad's former associate, gets angry and swears vengeance. Pawnee and other gunmen attack Wayne and Brad, but all the thugs perish before Brad succumbs to a bullet wound. At the fade-out, Wayne and Nora are the proud possessors of a daughter.

Production.—The picture follows well-worn trails, but what it lacks in originality it gains in virility and pace. James Brown does his stuff as the resolute Wayne; Joan Staley is an appealing Nora; Gregg Palmer convinces as the chastened Brad; and Ron Soble insolently wears his black heart on his sleeve as Pawnee. The few love scenes are refreshing, and the shooting affrays, presented against appropriate backgrounds, carry a kick.

Points of Appeal.—Taut tale, robust acting, agreeable sentiment, hectic highlights and U certificate.

PROSPER WITH ANGLO!

Double Trouble

Twentieth Century-Fox. American (U). CinemaScope. Featuring Tommy Noonan, Barbara Eden and Pete Marshall. Produced by Jack Leewood. Directed by Charles Barton. Written by Jameson Brewer. Director of Photography, Arthur E. Arling. Musical Director, Lionel Newman. 68 minutes. Release not fixed

ARTLESS comedy, with a San Francisco backdrop. Presented in CinemaScope, it tells how a simple youth wins a song contest. The cast is sound, but Tommy Noonan, given too much rope, throws it off balance. There are occasional laughs and pleasing touches of popular romance, but hardly enough for a featurette, let alone a feature. Very moderate "second."

Story.—Freddie Merkle, a musically minded errand boy, works for his Aunt Sophie, a birthday and wedding cake maker. He is obsessed by the tinkling melody of a customer's door chimes and decides to take it as the theme for his entry to the San Francisco City Song Contest. Freddie uses a special piano, but it's suddenly confiscated by the finance corporation. Duke, a slick, though penniless, gambler, acts as Freddie's manager and eventually they retrieve the piano. After Freddie completes his song, it is carried off by a gust of wind, a vicar picks it up and, unknown to Freddie, posts it. Freddie, despondent, attempts suicide, but bungles the job. Finally, Freddie is returned the winner and he and his girl, Ginny, and Duke and his cutie, Carol, get hitched.

Production.—The picture, which introduces slapstick with a piano reminiscent of an early Laurel and Hardy comedy, has an amusing central idea, but waters it down. Tommy Noonan is an amiable fellow, but rings the changes too frequently on limited facial expressions as Freddie. Pete Marshall shows more resource as Duke, and Barbara Eden and Carol Christensen are adequate as Carol and Ginny. Despite its willing cast, authentic staging and catchy tunes, the film outstays its welcome.

Points of Appeal.—Clean, but not so clever, fun, willing team, tuneful song, authentic backgrounds and U certificate.

Capt. Falcon—Adventurer

Archway. Italian (U). Wide-screen. Photographed in Eastman Color. Featuring Lex Barker, Rosanna Rory and Massimo Serato. Directed by Carlo Campogalliani. 96 min. Release not fixed

WIDE-SCREEN and Eastman Color action melodrama. An Italian production with dubbed English dialogue, it concerns a forthright adventurer who plucks a ripe peach while seeking his fortune in the turbulent medieval Apennines. The tale leaves nothing to chance or the imagination and the acting verges on pantomime, but the shenanigans should, nevertheless, thrill those who never tire of witnessing virtue's triumph over vice. Reliable industrial hall and kids' matinee fare.

Story.—Count Gualtiero, a worthy aristocrat, and Baron Oddo, a tyrant, battle for control of fertile lands. Oddo hopes to win the easy way by marrying Elena, Gualtiero's beautiful daughter, but she spurns him. Oddo promptly has Gualtiero assassinated and Pietro, a dashing rebel, known as Captain Falcon, gets blamed.

Elena, too, believes Pietro guilty, but both Gualtiero's followers and Oddo's serfs rally round Pietro. There is much clashing of hardware, but finally Pietro cuts Oddo down to size, and Elena, now more enlightened, marries Pietro.

Production.—The picture's characters speak with a nasal accent, but it is its story's naivety rather than anachronisms that limits its appeal. Lex Barker makes an athletic Pietro; Rosanna Rory looks the part as the haughty, yet intensely feminine, Elena; and Anna Maria Ferrero and Massimo Serato head an enthusiastic supporting cast. Incidentally, the battle and crowd scenes are generously staged and lend themselves to the wide-screen and colour.

Points of Appeal.—Actionful story, muscular male and comely female performances, good staging, title, Eastman Color and U certificate.

Il Bell' Antonio

Mondial. Italian. (X) English sub-titles. Featuring Marcello Mastroianni, Claudia Cardinale, Pierre Brasseur and Rina Morelli. Produced by Alfredo Bini. Directed by Mauro Bolognini. 98 minutes

PATHOLOGICAL drama set in Sicily. It concerns a handsome youth with a tremendous reputation as a ladies' man, who, in fact is the victim of a psychosis which renders him impotent when truly in love. The tale, which is anything but morbid, skilfully blends a penetrating study of mental sickness with the comedy of modern manners as lived in Sicily. Marcello Mastroianni contributes a completely credible study as the pseudo Don Juan and Claudia Cardinale gives a sympathetic performance as the girl who is his wife in name only. Very good sophisticated audience booking.

Story.—Antonio Magnano returns to his parents' home in Sicily from Rome with a reputation as a young man who can win any woman. Hiding the secret of his impotency when with any woman he really loves, he falls completely for Barbara, the lovely daughter of rich friends, and they are married. After a year she confesses to her parents that he has not consummated the marriage and her father, furious at the way she has been slighted and ignoring his father's protestations that the Magnano men are really virile, obtains an annulment of the marriage. Barbara remarries and Antonio's father, Alfio, mortified by the open contempt of the neighbours seeks himself to prove the virility of the family stock only to die from a heart attack. Humiliated, Antonio refuses to leave the family flat, but to the intense pride and joy of his family the little servant girl announces that she is to bear his child. His reputation is restored, although it may well have been his cousin who was responsible. Anyway, Antonio knows no happiness now that he is separated from the girl he loved so intensely.

Production.—The picture provides a moving study of a pleasant young man caught in the web of spiritual and physical conflict. Characterisation is full of shrewd observation and the social reactions of the Sicilians to impotency is handled with much satirical humour and pulls no punches when dealing with the conflict between Church and Laity on the significance of the marriage

state. Acting honours go to Marcello Mastroianni as the inhibited young man and Pierre Brasseur as the fierce upholder of the family's well-earned reputation for virility.

Points of Appeal.—Moving study of sexual problems, leavening of unforced humour, sure direction, admirable acting.—B.W.

The World of Apu

Contemporary. Indian. (U). Featuring Soumitra Chatterjee, Sarmila Tagore and S. Alok Chakravarty. Produced and directed by Satyajit Ray. 106 minutes

DOMESTIC Indian-made drama. It concerns a young man from a university who, while struggling to establish himself in Calcutta, marries a wealthy girl and, following her death in childbirth, experiences many difficulties of mind and conscience before rehabilitating himself. Excellent specialised audience booking.

Story.—Apu, a parentless youth from Bengal, lives in a Calcutta slum while striving for literary recognition. Pulu, a friend of university days, takes him to a rich wedding in a village some hundred miles away, and when the bride-to-be and her family are placed in a very embarrassing position when the bridegroom is seized with madness on the way to the ceremony, Apu allows himself to be made a substitute. He takes Aparna, his bride, back to his one room in Calcutta and she not only adapts herself to the slum conditions but falls as deeply in love with Apu as he is with her. She returns to her parents shortly before the birth of their son, but dies. Grief-stricken, Apu refuses for six years to see the child but finally does so, wins the boy's affection and takes him back to Calcutta.

Production.—The picture deals effectively and at times movingly with its simple theme. The contrast between poverty in the city and wealth in the countryside is developed without undue emphasis. Soumitra Chatterjee as Apu; Sarmila Tagore as his wife, and Swapan Mukherji as his friend act with a commendable naturalness and restraint, but the top honours go to little S. Alok Chakravarty, the small boy who plays his son. Production and direction in the hands of India's ace Satyajit Ray prove his earlier pictures in the trilogy, of which this is the third, owed their success to no fortunate chance. The photography is often charming and the background music adds much to the atmosphere characteristic of the sub-continent.

Points of Appeal.—Moving story, interesting Indian backgrounds, polished direction, accomplished acting.—B.W.

The Monster of Highgate Ponds

CFF. British (U). Featuring Rachael Clay, Michael Wade and Terry Raven. Produced by John Halas. Directed by Alberto Cavalcanti. Screenplay by Mary Cathcart Borer. 59 minutes

CHILDREN'S fantasy set in a London suburb. It's about the adventures of three children who acquire a giant egg which hatches out into a mild-mannered monster which they adopt and try to protect until it can be shipped back to its native Malaya. Full of ingenious humour, well written and produced, it is out of the usual run of children's feature films and provides good popular entertainment.

Story.—David, Chris and their sister Sophie are given a huge egg which their explorer uncle has just brought back from Malaya. This soon hatches out into pachyderm which is as mild in manner as it is ferocious in appearance. When it reaches monsterhood, they keep it in Highgate Ponds where it is spotted by two showmen who try to capture it. This they finally do, but the children and their uncle, aided by the police, finally rescue it and Beauty is shipped back to Malaya in comfort.

Production.—The picture is packed with action, and the mechanical effects are well handled. Roy Vincent as the monster gives a skilled and humorous performance; Frank North, Robert Hill and Michael Wade play naturally and unaffectedly as the co-owners of the creature; and Ronald Howard, as their uncle,

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puts so much hard work into the part that he might almost believe in the creature. Mary Cathcart Borer has made a compact, fast-moving screenplay from Joy Batchelor's original story and animation, direction and photography are all good.

Points of Appeal.—Unusual story, skilful animation, plenty of amusing situations and a modicum of excitement.—B. W.

Curse of the Werewolf

Rank-Universal, British. (X) Photographed in Technicolor. Featuring Clifford Evans, Oliver Reed and Catherine Feller. Produced by Anthony Hinds. Directed by Terence Fisher. Screenplay by John Elder, Director of Photography, Arthur Grant. Musical Director, Benjamin Frankel. 88 minutes. Release May 1, 1961

SUPERNATURAL melodrama, adapted from Guy Endore's novel, "The Werewolf of Paris." Photographed in Technicolor and given an 18th century Spanish backdrop, it's about the illegitimate offspring of a beautiful deaf-mute and an animal-like beggar who develops a werewolf complex and carries the beastly burden into adult life before he is mercifully exterminated. The blood-splattered script calls for restrained acting and direction, but both are lacking and it swiftly descends to crude horrific. Title "shocker," mainly for industrial audiences.

Story.—During the wedding feast of a Spanish Marquess and his bride, a beggar arrives. The bridegroom offers the uninvited guest food, but later casts him into a dungeon and forgets him. Many years later, the jailer's beautiful deaf-mute daughter rejects the Marquess's advances and is thrown into the cell of the beggar, now more beast than man. After her release, Don Alfredo Carido, a professor, and Teresa, his housekeeper, befriend her. She dies, leaving a son, and Don Alfredo adopts the infant, named Leon. Leon shows werewolf tendencies as a child and kills animals at full moon. Now an adult, Leon falls for Cristina, an aristocrat, and she for him, but he can't get the werewolf out of his system, and nocturnally murders villagers and tarts. Finally, he goes completely berserk, and Don Alfredo shoots him with a specially designed silver bullet.

Production.—The picture, unlike the "Frankenstein" and "Dracula" "sagas," eschews who'some blood and guts and delves into murky eugenics for its thrills. Justine Walters convincingly plays Leon as a child; but Oliver Reed grossly overacts as the adult Leon; Catherine Feller, unflatteringly photographed, earns no beauty prize or Academy Award, as Cristina; and the rest represent the phoniest Spaniards ever. There are moments in the second half when there is a hint that genuine romance between the schizophrenic Leon and the lily-white Cristina will discount the former's dreadful heritage, but evil, born out of wedlock, prevails. "The Curse of the Werewolf" will make the hard-boiled, let alone the squeamish, wince.

Points of Appeal.—Title, Technicolor and obvious exploitation angles.

Old Mac

Carlyle, British. (U) Featuring Charles Lamb and Vi Stevens. Directed by Michael Bayley. 53 minutes

CHILDREN'S feature-length story set in the dockside area of London. A simple tale telling how three small children whose father will not allow them to keep a dog, rescue one from being drowned, smuggle it home and thanks to its heroism finally win paternal permission to keep it. Notable for the performance of a remarkably intelligent and likeable cross-collie, the picture moves with an admirable directness, never descends to bathos and makes its points without straining in the slightest at the probabilities. Well photographed and directed, it is admirable juvenile fare.

Story.—Tommy and his two sisters rescue a circus-trained collie-cross dog which a man is about to drown in the Thames near Greenwich. Knowing their father has forbidden them to keep a dog, they hide it in a garden shed, but Mac, the dog, is discovered. They fear they will lose it, but Mac escapes and later saves one of the children from drowning, a fact unknown to their father. However, the dog once more is smuggled into the house and when a burglar breaks in during their parents' tem-

porary absence, he saves the situation and becomes one of the family.

Production.—The picture is notable not only for its natural and unmannered approach, but contains many interesting sequences of activity on the Thames. The dog is a "natural" not only for children but also for grown-ups and the acting of the children is always admirably natural. The adult cast is so experienced that it overcomes the redoubtable opposition of both children and dog.

Points of Appeal.—Children-and-doggie-pal angle, plausible story, sound direction, natural acting, interesting settings, admirable photography.—B. W.

Chapter Play

Four Winds Island

CFF British (U). Featuring Pauline Letts, Michael Peake, Amanda Coxell and Tom Bowman. Produced by Frank A. Hoare. Directed by David Villiers. Eight episodes of approx. 15 min. each

CHILDREN'S ADVENTURE serial telling the story of a schoolgirl's search for lost jewels on a small island in the Scillies which she has inherited from an uncle. The plot is slightly involved and at times is a little implausible, but there is plenty of action, some exciting situations and a welcoming leavening of humour. Although there are plenty of children in it, the adult players more than hold their own. Good children's matinee booking.

Story.—Mary Lockwood, a schoolgirl, inherits a small island from her uncle. The place is almost derelict, but she learns that he had once owned a vast quantity of jewels. Despite opposition from the housekeeper, Mrs. Bennet, and her brother, Garro, Mary, helped by two young brothers not only finds the treasure but outwits a shady Australian adventurer, Garro, and his myopic manservant, gains the treasure and discovers a valuable uranium deposit.

Production.—The Scillies locale provides opportunities which are well taken for some attractive scenic sequences and interesting shots of sailing. The story takes a little time to get going at full throttle but speeds up admirably and provides some good suspense angles. The acting is of a good standard, the dialogue natural and the direction assured.

Points of Appeal.—Exciting story, attractive settings, sound characterisation and efficient acting.—B. W.

Featurette

The Day

CONTEMPORARY, British (U). Written and directed by Peter Finch. Music by Sir Eugene Goossens. 26 minutes.—Simple story, charmingly presented, of a day in the life of a small boy living on the Spanish island of Ibiza. His very minor adventures while driving his *burro* and cart through the countryside assume, when seen through the eyes of a child, wonderful significance. His journey ends at his father's farm where, together with friends and relations whom he has collected en route, he is allowed to hold his newly-born baby brother. Peter Finch has invested the simple annal with charm and an understanding of the wondering mind of a child that stamp it as a masterpiece in miniature. The photography is sensitive, the background music of Sir Eugene Goossens played by the Hirsch String Quartet adds appreciably to the picture's charm and the small local farmboy, Antonio, plays with complete naturalness. Very Good.—B. W.

Shorts

Rank

IT'S ALL GREEK TO ME, British (U). 2,431 feet.—A three-reeler in Eastman Color in which the ancient glories and modern activities of Greece are presented in so informative a manner

as to belie the somewhat inapposite title. The usual "musts" for the tourist are faithfully treated upon, while those who prefer present pleasures to past pomp can see for themselves that an ideal seaside holiday can be enjoyed here. The photography is notably good, some of the seascapes being exceptionally attractive. Robert Beatty speaks the commentary in his usual amiably incisive manner. Very good.

CALL ME CAPTAIN, British (U). 2,402 feet.—The leisurely pleasures of a holiday spent on the Norfolk Broads form the theme of this Eastman Color three-reeler which deals with sailing and other forms of aquatic activities and also with places of historical interest and—by way of contrast—the hectic fun fairs, crowded beaches and cheerful dance halls of Yarmouth. One of the most interesting sequences deals with a visit to a firm where really artistic imitation flowers are made from birds' feathers. Both photography and commentary are excellent. Very good.

PISTOL-PAKIN' WOODPECKER, American (U). In Technicolor. 566 feet.—Woody Woodpecker nearly goes West when he goes West to outwit a bold, bad hombre who is as quick on the draw as any lightning artist. Plenty of laughs and amusing situations. Good.

HOW TO STUFF A WOODPECKER, American (U). In Technicolor. 553 feet.—A super taxidermist nearly puts paid to Woody Woodpecker. But that wily bird is finally successful in turning the tables on his opponent. Good.

FREELOADING FELINE, American (U). In Technicolor. 557 feet.—When a wily aristocrat decides to gate-crash a posh penthouse party there is bound to be trouble for someone. But despite much mayhem the cat in question finally escapes with one good meal and all his nine lives. Good.—B. W.

MGM

DESERT CONQUEST, British (U). Eastman Color. 26 minutes.—The intriguing and satisfying story of land development in South Australia—the creation of farmland out of desert—is shown from the earliest beginnings to its successful climax. A worthwhile film, which should inspire as well as entertain. Very good.—F. W. R.

PLEASURE ISLAND, British (U). Colour. 10 minutes.—The county town of Rothesay, on Bute Island, Firth of Clyde, is explored in this pleasant and colourful short. The fairly good commentary is accompanied by monotonous background music. Good.

AUSTRALIAN COLOUR DIARY No. 9, British (U). Colour. 7 minutes.—Transport of cattle by road trains; a visit to a bulb farm; and a look at Rabaul in New Guinea make up this interesting issue. Good.

BONNETS OVER THE BORDER, British (U). Technicolor. 19 minutes.—The Veteran Car Club Rally in Scotland is shown from its start in Edinburgh, to Perth and on to Glasgow. Not only are the cars themselves a delight, but the backgrounds are magnificent. The short ends with the trials on the last day of the rally—and succeeds in adding a light touch of humour. Very good.

ALPINE ARTISTS, British (U). Colour. 22 minutes.—The short begins its story in Chelsea, but quickly switches to Switzerland and Winter Sports. It goes on to show some interesting local colour, and finally returns its envious holders to England. Good.

GEORGE IV'S EDINBURGH, British (U). Colour. 15 minutes.—The visit of George IV to Edinburgh in 1822 is cleverly shown here, with the use of paintings and commentary creating authentic atmosphere. Parts of Edinburgh shown illustrate the magnificence of many of its buildings, and this blends very well with the main theme. Good.

HEART OF THE WEST, British (U). Colour. 15 minutes.—Exeter, inland port, and gateway to the West of England, is visited, and many of its beauty spots and quaint buildings are shown. The film is reminiscent of the past, but is quick to add that Exeter has a big part to play in the future. Good.—F. W. R.

Showmanship

by FRANK HAZELL

PAPERBACKS have now become a regular part of film promotion and very few films released these days are not linked with one of these attractively produced publications.

From this film-publisher link, both sides have benefited, but I think we could do a great deal more to get the "read-the-book—see-the-film" slogan put into practical use.

Publishers are generally co-operative, usually sponsoring the tie-up by active selling, giving full details of where the particular film can be seen—even to the extent of a general release chart to retailers on when the film will be shown in their area.

This is the kind of co-operative action that makes for good relations between the two interests.

If we believe the book encourages people to see the film, then we should also take a far greater interest in seeing that the regular material

supplied by the publishers is used to the best advantage, and that good advance selling prepares the ground for the film when it arrives.

+ + +

THE RELEASE system for "The Magnificent Seven" should provide a good testing ground for what I believe is one of the main factors in future release patterns.

Under this system, the full power of national advertising rebounds to every situation's advantage, and in the long run should prove economical. It starts that vital word-of-mouth publicity which is the main selling factor for future showings.

The present system of release may also be economical, but I am certain it has damaged the industry in the overall pattern of cinema-going.

THE COMPANY OF SHOWMEN

A topical front-of-house display

A TOPICAL front-of-house display in the form of a huge cut-out rocket suspended between the top of the canopy and the roof of the cinema, was arranged by P. S. Carter at the Odeon, Hackney Road.

This was in connection with the screening of "Man in the Moon." One of the projectionists arranged special lighting effects with an amber light at the tail of the rocket which, when played on strips of foil, gave the impression of a flame.

Space suits were used for a street stunt and the "space-man" and "space-girl" carried a cut-out rocket on which stalls had been mounted.

Distribution of the Playcraft entry forms for the national competition was made outside local schools, and stickers were placed on windows and the theatre's front doors. Overprinted serviettes and an attractive foyer display, featuring the £25,000 offered to the first man on the moon and overprinted balloons, completed a campaign which aimed at the right audience for this picture.

Beauty queen

At the Gaumont, Bournemouth, manager Mr. Watts had some follow-up publicity for his "Man in the Moon" campaign with press coverage on a beauty queen contest to find Bournemouth's Most Heavenly Body.

A report on "Pure Hell of St. Trinian's" at the same theatre gave details of some humorous and appropriate displays featuring school uniforms and a street stunt with two of "the girls" carrying banners advertising the programme.

Miss L. Watt, Odeon, Coatbridge, had a series of window and shop displays for "Psycho" in which special emphasis was placed on the times of performances. A sandwichboard-man also

made a tour of the town and had a special banner attached to the railings that guard a busy main crossing.

A most attractive series of window displays was arranged by J. B. Russell, Odeon, Dundee, for "Man in the Moon." For these, the full colour sticker was used and in each case a different still was used.

Leaflets on the national tie-up for the £400 competition were distributed by toy shops, newsagents and at the theatre, and other advertising included overprinted table napkins and the make-it-yourself rocket giveaway.

Sneak preview

J. H. Saunders, Odeon, Manchester, had a mention in the Granada television programme "People and Places." A professor from Manchester University had seen "Man in the Moon" and talked about it on the programme.

Press reports, following a sneak preview, were quite outstanding and a foyer display was arranged by the Secretary of the Manchester Interplanetary Society.

The National tie-up with Playcraft toys proved effective at the local level, and the book tie-ups were also fully exploited.

A 500 gram. balloon was blown up by the British Oxygen Company, attached to a rope and flown from the theatre's canopy. This was overprinted with the film title and drew a great deal of attention.

P. C. Amerena, Gaumont, Norwich, used a number of novelty giveaways from the "Great Impostor." These included a small four-page leaflet in which only the theatre programme and times were printed. They were distributed in cafes, buses and through letter boxes.

Overprinted serviettes were again used in the

NEW MEMBERS

The following are enrolled in the "KINE." Company of Showmen:

A. M. Donaldson, Odeon, Greenock.
J. A. Richardson, A/M, Empire, Coventry.

HONARY LIFE MEMBER

B. Bint, manager of the Odeon, Sale, Manchester has been enrolled as Life Member No. 360.

SEALS OF MERIT

D. Callander (fourth), Vandyck, Bristol (Life No. 280).

B. I. Craig (fifth), Odeon, Cardiff (Life No. 193).

city's busy eating houses and a further novelty stunt, useful for the ladies, was a mirror attached to a card on which were the words "Look for the voice in the Mirror."

Two other novelties were a ruler lettered with the slogan "Make it a rule to always visit the Gaumont"—distributed in wool shops and on the counters of general outfitters—and small cards placed in the pockets of all garments by a local cleaning firm.

Good personal publicity on his appointment to the managership of the Odeon, Corby, was gained by A. G. Lines. This kind of press introduction is excellent when a new manager takes over—it starts the right personal approach which, one hopes, will be followed through by personal contact at the theatre later.

In line with the general comedy background of the "Bulldog Breed," S. J. Hobart, Odeon, East Dulwich, designed his window display cards in an amusing and eye-catching manner. Each one was worded to link directly with the products displayed.

Away from the theatre publicity included a placarded car with an "L" plate which stood for "Laughs," a girl in a sailor's uniform carrying a sandwich board and a small model yacht.

SELL!

The BLC way...

BUBBLE BURSTER

Filmgoers can win the actual Heinkel bubble car used by Ian Carmichael and Janette Scott in DOUBLE BUNK. It is the novel prize in a big National contest set up by BLC and CMA for the release of Bryanston's bubbling new comedy.

Leaflets are being distributed to all Rank circuit theatres. 3,000 d.c. posters are supplied to leading Heinkel car dealers throughout the country.

Dyna-tron Radios, Four Square Books, Eagle Steamers, music and record promotion with Feldman's and Decca—all top tie-ups to back your campaign. Contest and story-strip blocks, a wide range of blow-ups, tie-up stills—part of the tip-top exploitation material designed to turn DOUBLE BUNK into double lolly.



The Showman also commends...

Figures in parentheses indicate number of credits

ALLAN, S. G., Tivoli, Partick: The Pure Hell of St. Trinians. **Adams, H. W.**, Odeon, Godalming: Saturday Night and Sunday Morning. **Adams, D. G.**, Regal, Kirkcaldy: It Started in Naples, Public relations. **Watch Your Stern, Hannibal, The Nun's Story, Theatre publicity (6).** **Allen, D. E.**, Odeon, Coventry: South Pacific. **Amerena, P. C.**, Gaumont, Norwich: The Big Fisherman.

BIGWOOD, G. F. J., Odeon, Weston-Super-Mare: Never on Sunday. **Baker, P. H.**, Odeon, Portsmouth: Can-Can. **Barton, E. D.**, Odeon, Bath: Song Without End, Tunes of Glory (2). **Booty, Miss J. A.**, Odeon, Faversham: Kings Go Forth, The Spider's Web (2). **Broadhurst, A.**, Luxor, Eastbourne: The Crowded Sky, The Flesh and the Fiends, Let No Man Write My Epitaph, The Two Faces of Dr. Jekyll, No Kidding, The Dark at the Top of the Stairs, Confessions of a Countess (7). **Brooks, W. G.**, Ritz, Market Harborough: Public relations, Children's club, Theatre publicity, Hannibal, Shane, Strangers When We Meet, Delta 8-3, A French Mistress (8). **Brunnan, J.**, A/M, Playhouse, Dewsbury: The Plunderers. **Bishop, D. R.**, Playhouse, Guildford: Flaming Star. **Brown, J. E.**, Odeon, Yeovil: The Man in the Moon. **Baker, G.**, Gaumont, Manchester: The Alamo. **Bowen, S. H.**, Odeon, Newport: Tunes of Glory. **Bint, B.**, Odeon, Sale: The Student Prince. **Barr, R. E.**, Astoria, Glasgow: The Pure Hell of St. Trinians. **Barbour, G. B.**, A/M, ABC, Blackpool: The House of Wax, Desire in the Dust, Circle of Deception, I Aim at the Stars (4). **Baker, D. S.**, ABC, Chester: Beat Girl, The Crowded Sky, No Kidding, The Sword of Sherwood Forest, His and Hers, The Sundowners (6). **Brimley, L. J.**, Gaumont, Exeter: The Great Impostor, Piccadilly Third Stop (2).

CLARK, C., Odeon, Scotstoun: Carthage in Flames. **Cloze, C. C.**, Gaumont, Bristol: Elmer Gantry. **Carter, P. S.**, Odeon, Hackney Road: The Singer Not the Song. **Crabb, R. J.**, Ritz, Nuneaton: Public relations, Children's club, The Mobster, The Plunderers, The Apartment (5). **Currie, A. F.**, Rex, Farnborough: Man in the Moon. **Clarke, L. R.**, Majestic, Staines: The Wackiest Ship in the Army. **Carter, A. R.**, Odeon, Guernsey: Midnight Lace. **Calcott, J. J.**, Gaumont, Walham Green: The Big Fisherman, Doctor Blood's Coffin (2). **Crawley, V. A. H.**, Odeon, Sevenoaks: The 3 Worlds of Gulliver. **Crate, L. H.**, ABC, Dunstable: Peeping Tom, Foxhole in Cairo, Samson and Delilah, No Kidding (4). **Callander, D.**, Vandyck, Bristol: No Kidding, Saturday Night and Sunday Morning, The Sword of Sherwood Forest (3). **Crane, G. J. V.**, Odeon, Norwich: The Wackiest Ship in the Army. **Carter, E. C.**, Odeon, Ilford: Midnight Lace. **Carpenter, A. M.**, Odeon, Sutton Coldfield: High Time. **Cloughton, J. L.**, ABC, Derby: Public relations. **Cheepen, M.**, Gaumont, Shepherds Bush: The Singer Not the Song. **Cattell, A. G.**, Regal, Torquay: The Sword of Sherwood Forest.

DAVISS, A. F., Ambassador, Hayes: The Singer Not the Song. **Denyer, D. A.**, Victoria, Cambridge: Stage show, Public relations, Theatre publicity (3). **Dilks, G.**, A/M, Gaumont, Leicester: The World of Suzie Wong, Never on Sunday, North to Alaska (3). **Dixon, J. A.**, Regal, Chesterfield: Public relations, Theatre publicity, The Miracle, No Kidding, The Crowded Sky (5). **Ditcham, C. T.**, Odeon, Kingston: The Big Fisherman. **Dawson, G. V.**, Odeon, Worthing: Midnight Lace. **Dunbar, R. A.**, Academy, Brighton: Never on Sunday, The Great Impostor (2). **Docherty, C.**, Queen's Hall, Newcastle: Oklahoma.

ECCLESTON, N. L., Palace, Lancaster: Saturday Night and Sunday Morning, The Miracle, The Two Faces of Dr. Jekyll, The Mobster, The Crowded Sky, The Millionaire (6). **Edwards, A. M.**, Gaumont, Plymouth: I Aim at the Stars. **Edmondson, K. D.**, Odeon, Chester: Never on Sunday, Tunes of Glory, The Pure Hell of St. Trinians (3).

FREWING, G. D., Gaumont, Rochester: The Great Impostor, The Singer Not the Song (2). **Fairs, H. R.**, Empire, Aldershot: The Singer Not the Song. **Farmer, R.**, Gaumont, St. Albans: Doctor Blood's Coffin. **Freeman, H. A.**, Prince of Wales, Harrow Road: The Tingle, The Big Fisherman, The Charge at Feather River, Doctor Blood's Coffin (4). **Fricker, C. H.**, Alexandra, Aldershot: Flaming Star. **Faulds, A. R.**, A/M, Regal, Kilmarlock: The Plunderers, Watch Your Stern (2). **Fletcher, K. C.**, Odeon, Horsham: Pollyanna. **Francis, M. B.**, Gaumont, Southall: The Singer Not the Song, Flaming Star (2). **Frost, A. T.**, Ritz, Oxford: Saturday Night and Sunday Morning.

GAUKRODGER, J., Odeon, Rotherham: The Pure Hell of St. Trinians, Pollyanna (2). **Greaves, W. L.**, Gaumont, Dudley: Cinderella. **Goss, R. P.**, Gaumont, Chorlton: Dentist in the Chair. **Gardner, H.**, A/M, Super, Oxford: The Bulldog Breed, Let's Make Love, G.I. Blues (3). **Guiton, A. J.**, A/M, Ritz, Luton: The Miracle, His and Hers, Beat Girl, The Hypnotic Eye, Carousel, Flaming Star (6). **Gent, H.**, Hippodrome, Liverpool: The Great

Impostor. **Gresty, H.**, Gaumont, Kings Cross: No Love for Johnnie. **Groves, E. L.**, Odeon, Edgware Road: No Love for Johnnie. **Goodman, D. J.**, Gaumont, Wood Green: No Love for Johnnie. **Gurr, C. W.**, Odeon, Barnet: No Love for Johnnie. **Girdler, R. C.**, Odeon, Hemel Hempstead: The Singer Not the Song. **Gompertz, F. H.**, Gaumont, Southsea: A Breath of Scandal. **Gray, A.**, Ritz, Chatham: The Pure Hell of St. Trinians.

HANN, K. B. S., Odeon, Ramsgate: The Pure Hell of St. Trinians. **Hawkins, T. W.**, Palace, Arbroath: Watch Your Stern, The Dark at the Top of the Stairs, Hannibal, The Plunderers, Public relations (5). **Handford, E. G.**, Rex, Bedminster: Newsreel publicity, Public relations (2). **Horrex, C. B.**, Majestic, Kings Lynn: The Crowded Sky, Public relations, Newsreel publicity, Beat Girl, Pollyanna, The Miracle (6). **Harris, G. D.**, A/M, ABC, Derby: The Sundowners. **The Two Faces of Dr. Jekyll, Saturday Night and Sunday Morning, Sword of Sherwood Forest, Public relations, The Miracle (6).** **Hackett, W. J.**, Odeon, Barking: Midnight Lace. **Haigne, E. D.**, Odeon, Birmingham: Esther and the King. **Hurt, G. W.**, Gaumont, Finchley: No Love for Johnnie. **Harvey, I. B.**, Gaumont, Hendon: The Great Impostor, Five Golden Hours (2). **Henderson, W.**, Gaumont, Ashton-under-Lyne: Portrait in Black, Man in the Moon (2). **Hubbald, H.**, Odeon, St. Albans: No Love for Johnnie. **Harris-Quelch, A. M.**, Gaumont, Dagenham: Midnight Lace. **Hurry, E. C.**, Regal, Edmonton: No Love for Johnnie. **Hole-Gale, J. D.**, Odeon, Leeds: The Wackiest Ship in the Army, Circle of Deception (2). **Horne, H. J.**, Odeon, Scarborough: Tunes of Glory. **Harris, L. J.**, Odeon, Brighton: Esther and the King. **Hockings, K. J.**, Odeon, St. Austell: Man in the Moon. **Hybert, E. M.**, Gaumont, Ilfracombe: Man in the Moon. **Hoves, G. A.**, Gaumont, Salisbury: Elmer Gantry. **Hart, J. M.**, Coliseum, Whitley Bay: The Criminal, The Two Faces of Dr. Jekyll, The Crowded Sky (3).

JACKSON, F. E., Gaumont, Liverpool: The Fugitive Kind, Portrait in Black (2). **Jeffries, A. F.**, G. Odeon, Whitton: The Wackiest Ship in the Army. **Jones, D. E.**, Odeon, Port Talbot, G.I. Blues. **Jones, R.**, Gaumont, Chester: Man in the Moon. **KELLY, P. N.**, Odeon, Whalley Range: Tunes of Glory. **Kendall, B.**, Odeon, South Harrow: No Love for Johnnie.

LENDRUM, E. P. M., Odeon, Sittingbourne: The Millionaire. **Leivers, P. S.**, Odeon, Stourbridge: The Pure Hell of St. Trinians. **Lloyd, T. L.**, Gaumont, Wednesbury: Pollyanna. **Lane, R. W.**, Odeon, Folkestone: Esther and the King. **Larrosa, E.**, Gaumont, Bootle: The Pure Hell of St. Trinians, Pollyanna (2). **Lorrimer, R.**, M/M, Gaumont, Liverpool: Elmer Gantry. **Low, D. P.**, Gaumont, Ipswich: The Possessed. **Locke, R. J.**, Odeon, Kensal Rise: No Love for Johnnie. **Lennox, G.**, Regal, Falkirk: The Criminal. **Lines, A. G.**, Odeon, Corby: The Brides of Dracula. **Levenson, A. G.**, Gaumont, Holloway: No Love for Johnnie. **Lester, R.**, Odeon, Leigh: Tunes of Glory, Pollyanna (2). **Lewis, B. W.**, A/M, Carlton, Boscombe: The Long and the Short and the Tall, His and Hers, The Sundowners (3). **Laing, J. L.**, Regal, Aberdeen: Beat Girl, His and Hers (2). **Lockyer, G.**, Odeon, Stafford: The Millionaire. **Lang, P. H.**, Odeon, Cosham: Elmer Gantry. **Lloyd, K. B.**, Gaumont, Southport: Song Without End. **Laybourne, H.**, Odeon, Southsea: Elmer Gantry. **LaHaye, A.**, Gaumont, East Ham: Never on Sunday, A Breath of Scandal (2).

MANN, D. E., Gaumont, Grimsby: Tunes of Glory. **Moar, S.**, Odeon, Crosby: Tunes of Glory. **Murray, H.**, Gaumont, Sheffield: Elmer Gantry, Circle of Deception, Esther and the King, The Wackiest Ship in the Army (4). **Moyes, J. I. B.**, Odeon, Swiss Cottage: No Love for Johnnie. **Masters, G. E.**, Odeon, Ramsgate: Cinderella. **Moss, R. M.**, Coliseum, Newport: Circle of Deception. **Matthews, H. O. P.**, Odeon, Falmouth: Man in the Moon. **Malynn, K.**, Casino, Liverpool: The Millionaire. **Moncur, J. B.**, Odeon, Barrow-in-Furness: The Pure Hell of St. Trinians, Elmer Gantry (2). **Murray, M. J.**, Odeon, Highgate: No Love for Johnnie. **Marshall, P. T.**, Gaumont, Edgware: No Love for Johnnie. **Moore, G.**, Gaumont, Barnsley: G.I. Blues, Public relations (2). **McKinlay, J. A.**, Gaumont, Chelsea: The Singer not the Song. **Marsh, R. E. A.**, A/M, Playhouse, Colchester: The Night We Got the Bird, His and Hers (2). **Matthews, N.**, Ritz, Leyton: Public relations. **Meichan, J.**, A/M, Victoria, Cambridge: Song Without End, G.I. Blues, Never on Sunday, Li'l Abner (4).

NEGUS, R. D., Odeon, High Wycombe: Esther and the King. **Newton, A.**, Music Hall, Chester: The Miracle, There Was a Crooked Man (2).

PURSMAN, L., Gaumont, Birmingham: The World of Suzie Wong. **Phillips, T.**, Odeon, Luton: Never on Sunday. **Palmer, P.**, Odeon, Haverstock Hill: No Love for Johnnie. **Prescott, C.**, Odeon, Bury: Song Without End, Pollyanna (2). **Pearman, F. W.**,

Odeon, Balham: Elmer Gantry. **Perkins, S. E.**, Regal, Farnham: The Three Worlds of Gulliver. **Poat, W. F.**, Odeon-Astoria, Brixton: Elmer Gantry. **Pass, D. H.**, Odeon, Dudley: The Pure Hell of St. Trinians. **Parnham, S. E.**, Odeon, Alfreton: The Millionaire. **Parks, J. F.**, Gaumont, Redditch: Never on Sunday. **Perkins, S. E.**, Regal, Farnham: Tunes of Glory. **Paton, J. O.**, Ritz, Leeds: Pay or Die, Newsreel publicity, Ice Palace, Public relations, The Plunderers (5). **Paxton, A. C.**, A/M, Regal, Aberdeen: The Two Faces of Dr. Jekyll, The Criminal, The Miracle, No Kidding, The Sundowners (5).

RALPH, T. E., Gaumont, Richmond: Flaming Star. **Roberts, R. B.**, Odeon, Watford: No Love for Johnnie. **Ramsay, S.**, Gaumont, Bradford: Song Without End, Pollyanna (2). **Richardson, J. A.**, A/M, Empire, Coventry: The Plunderers, Pay or Die (2). **Russell, A. R.**, Astoria, Liverpool: Watch Your Stern, Psycho, Calamity Jane, The Nun's Story (4).

SHERWOOD, W., Hippodrome, Colchester: The Great Impostor. **Stewart, P. A.**, Odeon, Hamilton: Pollyanna. **Stewart, F. H.**, A/M, ABC, Portsmouth: His and Hers, The Sword of Sherwood Forest, The Criminal, Saturday Night and Sunday Morning (4). **Silander, H.**, Gaumont, Reading: Circle of Deception, The Spider's Web (2). **Skinner, J.**, Regent, Edinburgh: The Millionaire. **Street, A. W.**, Dominion, Hounslow: Flaming Star, The Big Fisherman (2). **Smith, J. L.**, Odeon, Loughborough: Pollyanna. **Sand, H.**, Odeon, Hendon: No Love for Johnnie. **Stokes, A. F.**, Gaumont, Leyton: The Singer Not the Song, Midnight Lace (2). **Storer, J. H.**, A/M, Super, Oxford: Song Without End, The Savage Innocents, Elmer Gantry (3). **Smith, J. L.**, Ritz, Edinburgh: No Kidding, The Miracle, The Two Faces of Dr. Jekyll, The Mobster, His and Hers, The Sundowners, The Night We Got the Bird (7). **Sims, W. G.**, Rex, Norbury: Public relations, The Sword of Sherwood Forest, The Miracle, The Crowded Sky, Too Hot to Handle, Public relations (6). **Sheppard, H. P.**, Regal, Colchester: The Singer Not the Song, Never on Sunday (2). **Seaton, E. C.**, Angle, Islington: No Love for Johnnie. **Sewell, G. E.**, Odeon, Romford: Midnight Lace, The Singer Not the Song (2). **Sweeney, G.**, Odeon, Erith: The 3 Worlds of Gulliver, Circle of Deception (2). **Salter, F. W.**, Gaumont, Rosehill: Desire in the Dust. **Saxton, W.**, Odeon, Chesterfield: The Pure Hell of St. Trinians. **Sheppard, G. H.**, Odeon, Halifax: Song Without End, Portrait in Black (2). **Serrell, R. S.**, Gaumont, Chesterfield: Dinosaurs. **Sparrow, D. G.**, Ritz, Southend: The Canadians. **Simpson, C. K.**, Odeon, York: Circle of Deception. **Symons, B. E.**, Odeon, Harrogate: Elmer Gantry. **Sanders, J. V.**, Odeon, Morecambe: The Wackiest Ship in the Army.

VICARY, D. W., Odeon, Temple Fortune: No Love for Johnnie. **Vernall, E. R.**, M/M, Grange, Dagenham: A Breath of Scandal. **Van-Pooss, D.**, A/M, ABC, Bournemouth: Saturday Night and Sunday Morning, The Plunderers, No Kidding, The Flesh and the Fiends, Ocean's II, The Nun's Story, Dentist in the Chair, Circus of Horrors (8). **Vere, F. R.**, ABC Carlton, Bournemouth: Public relations, The Miracle, The Night We Got the Bird (3).

WILKINSON, L., Odeon, Nottingham: The World of Suzie Wong, Esther and the King (2). **Williams, J. P.**, Odeon, Muswell Hill: Elmer Gantry. **Wilmot, G. A.**, Odeon, Southampton: Look at Life. **Wright, D.**, Odeon, Ipswich: The Singer Not the Song. **Watts, D. J.**, Odeon, Salisbury: The Great Impostor, Circle of Deception (2). **Wilson, M. H.**, Regal, Rochdale: The Two Faces of Dr. Jekyll. **Wilson, H. R.**, Wallaw, Blyth: The Two Faces of Dr. Jekyll, The Criminal, The Crowded Sky, No Kidding, The Plunderers (5). **Williams, G.**, Regent, Chatham: Beat Girl. **Wall, M. H.**, Regal, Harrogate: Saturday Night and Sunday Morning, The Criminal (2). **Walker, H. L.**, Playhouse, Colchester: Public relations, Newsreel publicity, Children's club (3). **Wilmott, D. W. J.**, Odeon, Walton: Flaming Star. **Wall, A. W. F.**, Gaumont, Falkirk: The Millionaire. **Webb, A. C.**, Odeon, Canterbury: The 3 Worlds of Gulliver. **Williams, A. E.**, Odeon, Ealing: Esther and the King. **Wright, T. A.**, Imperial, Walsall: The Siege of Sidney Street, Liane, White Slave (2). **Wilkins, T. B.**, Odeon, Kensington: The Singer Not the Song. **Wilkins, L. A.**, Odeon, Torquay: Esther and the King. **Wells, A. A.**, Odeon, Peckham: Saturday Night and Sunday Morning. **Woodman, C. F.**, Odeon, East Ham: Midnight Lace. **Wright, D.**, Odeon, Ipswich: Elmer Gantry. **Wyeth, E. P.**, Odeon, Reading: The Singer Not the Song, Midnight Lace (2). **Wood, W. R.**, Gaumont, Wallasey: The Millionaire. **Wills, C. B.**, Odeon, Camberwell: Elmer Gantry. **Washford, F. A.**, Gaumont, Watford: A Breath of Scandal, Five Golden Hours (2). **Webb, W. L.**, Gaumont, Camden Town: No Love for Johnnie. **Williams, J. W.**, Odeon, Shettleston: The Purple Plain. **Williams, J. P.**, Odeon, Muswell Hill: No Love for Johnnie. **Wallace, G. S.**, Pavilion, Airdrie: Man in the Moon. **Williams, G.**, Regent, Chatham: The Night We Got the Bird. **Wheatley, T. G.**, A/M, Olympia, Bridge-ton: Public relations The Crowded Sky, Ocean's II (3).

Kine.-MGM Contest—see
page 46

'Kine.'—MGM £600 Contest

Publicity for this picture reached the workers

FACTORIES, housing estates and the main shopping centre in Crewe were the focal points of E. Barnes's campaign for the "Village of the Damned" at the Gaumont.

To press home his campaign, loud-speaker vans were hired, fully decorated with display material, to tour the densely populated areas.

In addition, postcards boosting "The strangest story ever filmed" were sent to factories and pushed through letter boxes, and display cards were widely distributed in restaurants, stores and kiosks.

The emphasis was on "time" when W. R. Wood played "The Time Machine" at the Gaumont, Wallasey. Window tie-ups were arranged with local watch dealers and repairers with plugs for the "perfect time machine," and with washing-machine showrooms plugging the "save-time machine."

Stills

In the foyer of the Odeon, Finchley, a "push-button" system was installed by A. G. Ingledew which, when pressed, illuminated a large frame of stills from "Butterfield 8."

During the week prior to playdate, leaflets were circulated in the area and patrons were invited to give the theatre the name and telephone number of a friend. Several of these were picked out by the management and were invited along to the show.

Other display material was inserted in the windows of shops immediately facing bus or coach stops. These were illuminated until midnight every evening.

At the Regal, Falkirk, manager G. Lennox

was well supported by local stores when he ran an MGM Spring Drive. Dresses, carpets and furniture were displayed in the foyer of the theatre along with stills from forthcoming pictures.

A number of stills featured Elizabeth Taylor in different films, and patrons were asked to name these. Prizes ranged from high-quality carpets to a small bedside table.

More Credits

"Adventures of Huckleberry Finn."—J. Sharp, Plaza, Sliema, Malta; A. S. Dale, Rex, Riddrie.
 "Butterfield 8."—W. G. Sims, Rex, Norbury; R. F. Hoskins, ABC, Wolverhampton.
 "The Giant of Marathon."—G. Clissold, Gaumont, Gloucester.
 "Home From The Hill."—J. T. Wings, Palace, Methil; E. Barnes, Gaumont, Crewe.
 "The Time Machine."—C. D. Conway, Odeon, Hereford; K. J. Hockings, Odeon, St. Austell.
 "Village of the Damned."—G. R. Mapes, Savoy, Scurbridge; A. S. Dale, Rex, Riddrie.

'Spartacus' opening

"SPARTACUS," already playing to enthusiastic audiences in London and four key provincial centres, opens at the Gaumont, Manchester, and the West End, Birmingham, on May 14.

'World by Night'

WARNER-PATHE'S "World By Night" goes into the Warner Theatre on May 4.

Director Luigi Vanzi and his team of cameramen took 11 months to shoot this fascinating Technicolor-Technirama picture. Produced by Julia Film, the film goes on release on May 8.

Space programme

MANY exhibitors have been taking advantage of the "man in space" news by putting "Blazing a Trail to the Stars" quickly into their programmes.

This topical second feature, distributed by RFD, tells the story of Russia's attempt to put a man in space.

YOUR FILMS—continued from page 14

"THE RAT RACE" (Paramount), the New York low life comedy melodrama, comfortably paid for its keep. True, I anticipated a bit more from the Tony Curtis-Debbie Reynolds opus, but one mustn't be greedy.

+ + +

I'M AFRAID there's little chance of "Mr. Topaze" (Twentieth Century-Fox—CinemaScope—British) making the grade. The comedy drama has its moments and is delightfully staged, but for some reason or other Peter Sellers fans are just not interested in his latest.

+ + +

"THE RIGHT APPROACH" (Twentieth Century-Fox—CinemaScope) unfortunately contradicts its promising title. The comedy melodrama with songs casts Frankie Vaughan as a heel and the role definitely does not suit Frankie's warm and happy personality. The word has obviously got round, and that's that!

+ + +

THE "KONGA" (Anglo Amalgamated) and "The Hellfire Club" (Regal), British all-colour "double bill" met only moderate success. It's loaded with action, yet the "ninepennies" have not tumbled over themselves to see it.

+ + +

WARNER-PATHE'S programme, "Operation Eichmann" and "Hell To Eternity," looked a "sitter" on the strength of the publicity given

to the Eichmann trial, but things haven't worked out that way. People are, apparently, getting enough of Eichmann in the press and on "steam" radio and tv without going to see the Jew-baiter at the pictures.

+ + +

"FURY AT SMUGGLERS' BAY" (Regal—British), is an exuberant costume piece and the second feature, "Clue Of The New Pin" (Anglo Amalgamated—British), a first-rate Edgar Wallace thriller, but the bill's not creating a furore.

+ + +

THE RANK-UNIVERSAL British "horror" programme, "The Curse Of The Werewolf" and "The Shadow Of The Cat," had a bumper opening Sunday at the New Victoria. I can't say I thought much of the former, but I was intrigued by the latter. Anyway, money talks and there's no denying the bill contains arresting titles.

+ + +

FOR THE BENEFIT of subsequent run exhibitors, here's a few top-liners that are as safe as the Bank of England: "The Long And The Short And The Tall," "The Sundowners," "The Rebel," "Saturday Night And Sunday Morning," "The Grass Is Greener," "Swiss Family Robinson," "The World Of Suzie Wong," "Carry On Regardless," "G.I. Blues," and "The Magnificent Seven." All British, except the last two!

EQUITY DEMANDS

—continued from page 3

by the hundred. It is to television that we must look for compensatory employment and remuneration," he said.

A resolution on independent tv welcomed the decision of the council "in the light of the great development and profitability of Independent Television," to seek the revision of the agreement between Equity and programme companies to establish a new fee structure in which the remuneration of the performer would more nearly reflect the size of the audience served by his performance. This was passed.

Andre Morell said that in the light of the growth of television, the present agreement was unfair to actors. It is a question of "how little he can be bamboozled into accepting."

Television fees were rather haphazard. The actor wanted a reasonable reward, he said.

When a speaker from the floor asked how far Equity was prepared to go in pressing for a new fee structure and whether it was prepared to consider a withdrawal of labour, Mr. Croasdel replied that it was not always wise "to produce one's whole armoury" in front of the enemy, but added, "the answer to that question is 'yes'."

This was greeted by prolonged applause.

A resolution urging the association's council to form a company or other organisation and to secure for it the control of a third television service, was defeated.

TRADE SHOWS

LONDON

May 1:

Sea Sanctuary; Hunger Strife; Bats in the Belfry; Fish Hooked (shorts). Rank. Own Theatre. 10.30 a.m.
 Island of Nude Women. Mondial. Cameo-Royal, Charing Cross Road. 9.30 a.m.
 Here We Go Again (U). Miracle. Cine House Theatre. 11 a.m.

May 2:

The Tower of Lust. Compton. Compton Cinema. 10.15 a.m.
 The Naked Venus (A); Cuban Melody. Anglo Amalgamated. Hammer. 10.30 a.m.
 Girls for the Summer. Mondial. Cameo-Royal, Charing Cross Road. 8.40 a.m.
 The Guns of Navarone. Columbia. Columbia, Shaftesbury Avenue. 10.30 a.m.

May 3:

Days of Thrills and Laughter (U), 20th Century-Fox. Own Theatre. 2.30 p.m.

MANCHESTER

May 2:

Taste of Fear. Columbia. Deansgate. 10.45 a.m.

May 3:

Where the Boys Are (A). MGM. ABC Deansgate. 10.30 a.m.

May 4:

House of Mystery (A); The Naked Venus. Anglo. ABC Deansgate. 10.30 a.m.
 The Guns of Navarone. Columbia. Regal. 10.45 a.m.

May 5:

A Weekend with Lulu. Columbia. Deansgate. 10.45 a.m.

LATE EXTRAS (LONDON)

April 27:

High School Caesar. British Lion. Own Theatre. 2.30 p.m.

April 28:

Teenagers (A). Cross Channel-Plato. The Preview Theatre. 10.30 a.m.
 Look in Any Window. Warner-Pathe. Own Theatre. 10.30 a.m.

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WANTED.—Cinema Manager, preference given to man who could undertake general supervision of another cinema in the same town. Pleasant residential town in Derbyshire. State age, salary required.—T., Box 908, Kinematograph Weekly.

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WANTED.—Chief Projectionist or First-class Second. No Sundays. Small flat available. North Staffs area. — S., Box 907, Kinematograph Weekly.

MANAGER / OPERATOR required, small West Country cinema. Good prospects keen man. N., Box 902, Kinematograph Weekly.

ENTHUSIASTIC Manager required for small busy hall in Central London. Good salary, commission on sales and bonuses. Holiday arrangements honoured. — Apply P., Box 904, Kinematograph Weekly.

WANTED.—Fully experienced **MANAGER** for Forum Cinema, Coventry, to replace Manager retiring after 32 years' continuous service with our company. — Apply, giving full details of experience, etc., to the General Manager, Philpot Circuit, Savoy Theatre, Coventry.

PROJECTIONIST required Savoy, South Molton. Up-to-date West Country cinema. G.K.20 equipment. — Good Second invited to reply to Manager, 23, Fore Street, Tiverton, Devon. Telephone: day 2004; evenings 2157.

MANAGER required immediately for Nottingham's premier non-circuit cinema. Applicants must be fully conversant with all trade practices, used to handling large attendances and handling large auxiliary sales and stocks. — Apply Q., Box 905, Kinematograph Weekly.

MANAGER/OPERATOR required for modern district cinema. An interesting and comfortable position for a family man. House available if required. — Write in first instance, giving particulars of experience, etc., to General Manager, Curzon Cinema, Huddersfield, Yorks.

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SALESMAN / NEGOTIATOR seeks executive appointment; ideas specialist; 29, married; London; acknowledgment assured.—J., Box 898, Kinematograph Weekly.

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OPERATOR/MANAGER, 33, of small 400-seater (now closed), seeks similar post in above type cinema. Conscientious. Good references. — M., Box 901, Kinematograph Weekly.

EXPERIENCED Operator (Qualified Electrician) requires position. Wide experience, thoroughly reliable. West Country preferred.—Nelson, 190, Sutherland Avenue, London, W.9.

GENERAL Manager and Film Booker, currently with Independent Circuit, desires change. Thirty years A to Z experience with circuits, independents and as proprietor. Good references. Bonded.—R., Box 906, Kinematograph Weekly.

AUCTION

V. STANLEY WALKER AND SON, Chartered Auctioneers, The Mart, Albion Place, Leeds 1, will sell by Auction on the premises on May 9 at 2 p.m. the contents of the Palladium Cinema, Ossett. On view May 8 and morning of sale.

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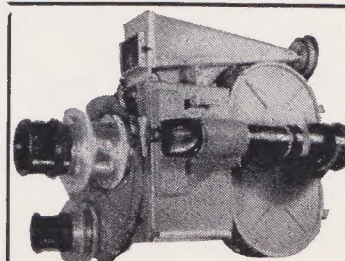
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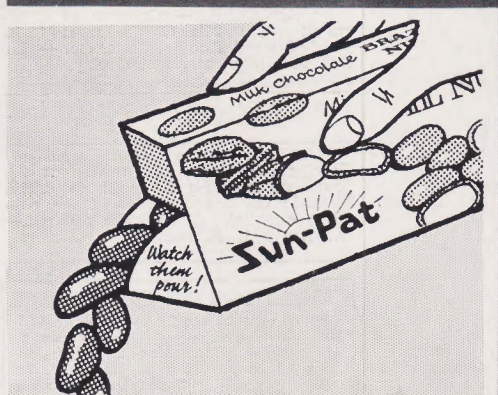
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Chocolate Brazils
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